THE METROPOLITAN MUSEUM OF ART

—

CATALOGUE OF THE COLLECTION OF CASTS

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THE GETTY CENTER
LIBRARY

In Memoriam

Levi Hale Willard
Died 1883

George Washington Cullom
Died 1892

John Taylor Johnston
Died 1893

Henry Gordon Marquand
Died 1902

Generous Donors to the Collection of Casts

PREFACE

THE following catalogue has been prepared under the supervision of the Assistant Director of the Museum. The Egyptian section is by Albert M. Lythgoe, A.M., Curator of Egyptian Art; the Oriental and Greek and Roman sections are by Gisela M. A. Richter, M.A., Assistant in the Department of Classical Art; and those of all post-classical periods by Ethel A. Pennell, of the cataloguing staff of the Museum. The object of the book is merely to provide students of the collection with a handbook in which they will find each cast accurately identified, with the briefest possible statement of the subject and date of the original, the place where it is at present, and the artist, school, or period to which it belongs. Doubtless a more extended account or discussion of the qualities of many of the works, and their significance in the history of art, would have been desirable, but the size of the collection and the immediate need of a complete catalogue of it, including the architectural as well as the sculptural casts, have prevented such an undertaking, at least for the present. Consequently this has not been attempted except in connection with a few monuments of the first importance, such for example as the Parthenon. In the Greek and Roman section a statement of the restorations, compiled from the most careful authorities, has been added where sculptures have been restored, as it is often of importance to students to have these pointed out; and in the same section each subdivision opens with an Introduction giving a brief *résumé* of the period or the characteristics of the sculptures that are included in it. For further or more detailed information regarding any specific work, the student is recommended to consult the reference or references cited in connection with it, and also the bibliography at

the beginning of the book, which has been prepared by the respective authors, especially with a view to the needs of teachers and advanced students.

As a rule, but one reference has been given in connection with each cast, this being selected, where a choice was possible, as the most useful to those for whom the book is primarily intended. Where scientific catalogues of collections exist, preference has generally been given to them rather than to more elaborate essays, because they state the facts or theories regarding the sculptures with which they deal in a succinct and easily accessible form, and they also contain a list of references or earlier publications through which a given subject may be pursued by those in search of further material in regard to it.

In introducing illustrations into the book, the purpose has been not to give pictures of the casts themselves, as good illustrations of the more interesting originals may be readily found in popular histories of art, but to heighten interest in the collection as a whole, and in the arts which it represents, by showing some of the originals in their proper settings, either as they appear now, or by restorations of monuments which have disappeared, or by illustrating the conditions under which they were discovered. Thus the visitor will find it of interest to turn from the restored pediments of the Temple of Zeus at Olympia, at the two ends of the large hall, and see in Plate VII all that remains to-day of the building they once decorated. And with the interest which has been aroused in Herculaneum during the last few years, the plan of its famous villa, still buried, showing where each of its bronzes was found in the eighteenth century, will prove of value. Only two of the casts of the collection are here reproduced—the models of the Parthenon and the Pantheon—and these are included because of their importance and also because the models themselves are unique.

The arrangement of the collection unfortunately leaves much to be desired, but for the present this shortcoming is unavoidable, owing to the inadequacy of space in the galleries into which it is necessarily crowded, as well as the poor conditions of light and limitations of wall-surface in these galleries. Until a further extension

of the building shall afford the proper quarters for the installation of the collection, a more systematic or effective arrangement is not possible; and hence the visitor who makes use of this catalogue will occasionally be subjected to the annoyance of finding casts that are described in connection with one another separated by considerable intervals, and sometimes even by several rooms. So far as practicable this annoyance has been averted by a partial rearrangement of the collection, in connection with the preparation of the catalogue, but the result is by no means as satisfactory as could be wished.

The history of the collection is as follows. Its foundation was laid upon a splendid scale by Levi Hale Willard, who upon his death, in 1883, bequeathed to the Museum a large sum for "the purchase of a collection of models, casts, photographs, and other objects illustrative of the art and science of architecture." In accordance with the terms of his will this collection was made under the direction of a commission chosen by the New York chapter of the American Institute of Architects, and consisting of Napoleon Le Brun (nominated by the testator), A. J. Bloor, and Emlen T. Littell. Pierre Le Brun was appointed its Purchasing Agent. Its work of collecting continued until 1894, when its final report was made to the Trustees of the Museum. During that time it brought together nearly all the architectural casts that are now exhibited in the large hall, including the rich assortment of details of all styles and periods, the full-sized sections of the Parthenon, the temple of Vespasian and other Roman temples, the cast of the Monument of Lysikrates, and the models of the Hypostyle Hall at Karnak, the Parthenon, the Pantheon, and the Cathedral of Notre-Dame, which were made expressly for this collection, under the direction of Charles Chipiez, by A. Joly, of Paris.

The collection of sculptural casts was not begun until 1886, when Henry G. Marquand gave a fund for the beginning of such a collection, being of the opinion, as he stated in a letter accompanying his gift, that it was the greatest need of the Museum at that time. A considerable number of the casts from Greek and Roman sculpture were purchased with his gift; and a few years later certain

friends of the Museum, including several of its Trustees, determined to develop the collection upon a large scale, by funds to be raised by private subscription. For this purpose a special committee was organized, under the authority of the Trustees, at the beginning of the year 1901. This committee consisted of Henry G. Marquand, chairman, Edward D. Adams, George F. Baker, Robert W. de Forest, John S. Kennedy, Pierre Le Brun, Howard Mansfield, Allan Marquand, A. C. Merriam, F. D. Millet, F. W. Rhinelander, Augustus Saint-Gaudens, Louis C. Tiffany, J. Q. A. Ward, William R. Ware, and Stanford White. The undersigned was appointed its Purchasing Agent. The appeal for subscriptions met with a liberal response, and under the direction of the committee the collection grew rapidly during the next four years, the committee receiving its discharge in May, 1895.

While the labors of this committee were in progress the Museum received two bequests which were of especial benefit to the collection. The first was that of George W. Cullom, who died in November, 1891, leaving it a fund "with which to furnish casts of famous statuary and works of architecture, to be known as the Cullom Collection." The second was a legacy from John Taylor Johnston, to which were added a large subscription made by him before his death, in 1893, for the work of the special committee, and a further sum contributed by his children, in order to make the total thus given sufficient to pay for all the casts of the Italian Renaissance period ordered under the direction of the committee, and to provide for the maintenance and growth of this branch of the collection, upon the understanding that it should be known as the John Taylor Johnston Memorial Collection.

Another valuable contribution to the undertaking of the same committee was the gift of its treasurer, Edward D. Adams, of a complete series of reproductions, in bronze, of the bronze sculptures found in the villa at Herculaneum referred to above, the originals of which are now in the Museum of Naples. These are described in a special section of the catalogue.

In 1895 the collection of casts attained practically its present size, and the space which could be given to it in the Museum was already more than comfortably filled. The most notable additions which

have been made since that time are the Colleoni statue, and the reproductions of objects found in Crete in recent years, the latter forming the beginning of what it is hoped may become an important representation of the art of prehistoric Greece.

EDWARD ROBINSON,
Assistant Director.

NEW YORK, July, 1908.

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NOTE

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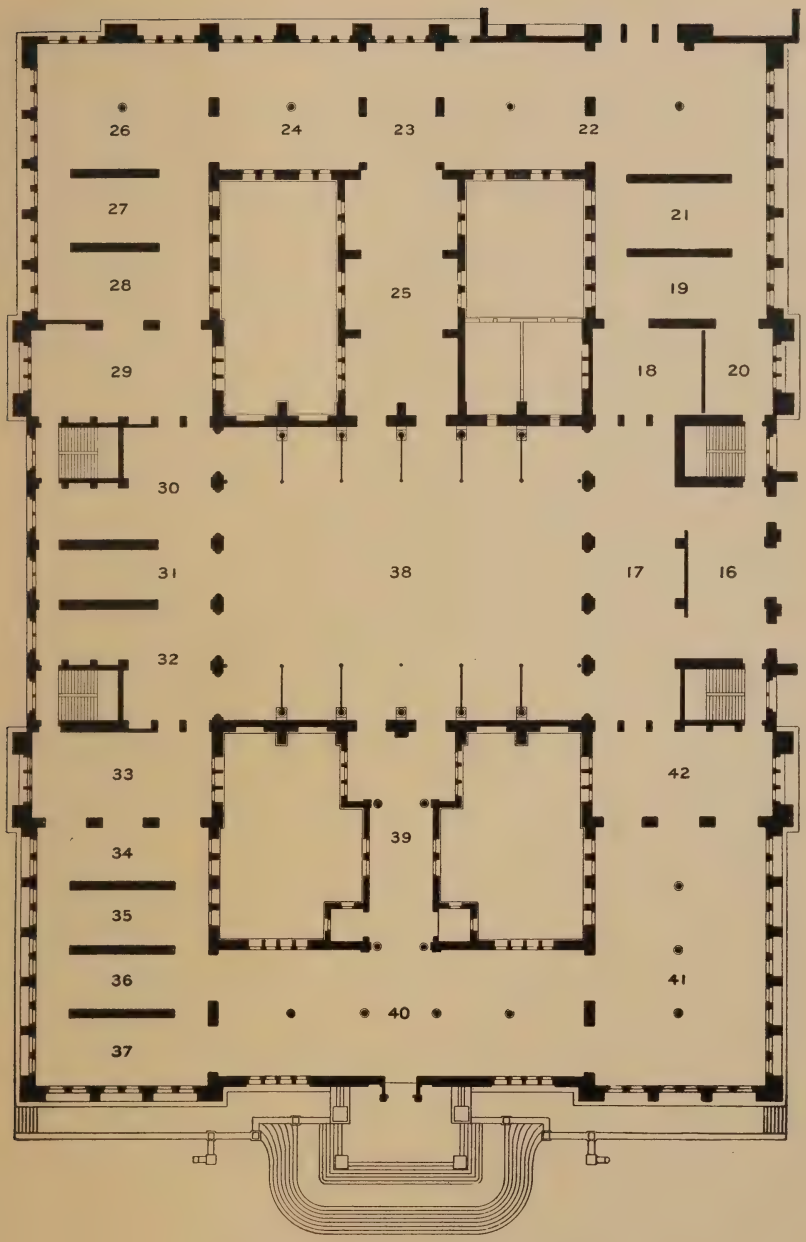

PLAN OF THE GALLERIES OF CASTS

EGYPTIAN ART

EGYPTIAN ART

(IN GALLERY 18)

1, 2, 3 WOODEN PANELS, in low relief, from the tomb of Hesy, at Sakkara. III dynasty. In the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 445.

4 WOODEN STATUE of an official, popularly known as the SHEIKH EL BELED. The eyes are inlaid, and are of opaque white quartz surrounded by a rim of bronze to represent the lid. The iris in each case is of transparent rock crystal. IV dynasty. Found by Mariette in a mastaba-tomb at Sakkara. Now in the Cairo Museum.

RESTORATIONS: The right foot and the left leg entire.

Maspero, *Guide to the Cairo Museum*, 1906, p. 39.

5 SIDE OF THE SARCOPHAGUS OF KHUFU-ANKH. IV dynasty. Of red granite. In the Cairo Museum.

Perrot & Chipiez, *History of Art in Ancient Egypt*. (English translation.) Figs. 123 and 124.

6 SEATED STATUE OF KING KHAFRA, the builder of the Second Pyramid at Gizeh. IV dynasty. Of basalt. This statue, together with parts of eight other similar ones, was found by Mariette in the so-called Temple of the Sphinx In the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 37.

7–19

RELIEFS FROM THE TOMB OF TI. Scenes in low relief from the walls of the offering-chambers of the mastaba-tomb of Ti, at Sakkara. Ti held the positions of royal architect and builder

of the pyramids of Kings Nefer-er-ka-ra and User-en-ra, of the V dynasty.

7 Domestic Geese and Cranes.

8, 9 Procession of Offering-Bearers.

10 Donkeys Laden with Grain.

11 Donkeys Driven through a Stream.

12, 13 Oxen Led to the Sacrifice.

14 Peasants Tilling the Ground.

15 Antelope and Gazelle.

16 Cattle Driven through a Stream.

17 Oxen Led to the Sacrifice.

18 Milking Scene.

19 Flock of Domestic Cranes.

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20 HEAD FROM A PORTRAIT STATUE of an official or dignitary. V–VI dynasty. Of limestone. In the Cairo Museum.

21 LIMESTONE OFFERING-STELA OF ANTEF, an official of the reigns of Amenemhat I and Usertesen I. XII dynasty. Found at Abydos, and now in the Cairo Museum.

22 SEATED STATUETTE OF AMENEMHAT, an official described as "royal friend and overseer of the royal chamber." Of granite. XII dynasty. In the British Museum.

British Museum, *Synopsis*, No. 462.

23 HEAD OF A PORTRAIT-STATUETTE. Of basalt. XII dynasty. Found at Karnak, and now in the Berlin Museum.

Königliche Museen zu Berlin, *Ausführliches Verzeichnis der aegyptischen Altertümer*, zweite Auflage, No. 83.

24 HEAD FROM A COLOSSAL STATUE of an unknown king. Formerly ascribed to the Hyksos period, but now

attributed with greater probability to the end of the XII dynasty. Of black granite. Found at Bubastis, and now in the British Museum.

E. Naville, *Bubastis*. London, 1891. Pls. I and X.

25 AMENHETEP I. Upper part of a statuette. Of limestone. XVIII dynasty. In the Turin Museum.

Petrie, *History of Egypt*, II, p. 50.

26 PORTRAIT OF THE QUEEN OF PUNT. A fragment from the scene on the walls of the temple at Der el-Bahari, commemorating an expedition to Punt undertaken during the reign of Queen Hatshepsut. XVIII dynasty. Of painted limestone. Now in the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 124.

27 THOTHMES III. Head from a statue. Of granite. XVIII dynasty. In the Turin Museum.

28 AMENHETEP II. Head from a kneeling statue. Of granite. XVIII dynasty. In the Turin Museum.

Petrie, *History of Egypt*, II, p. 161.

29 SEATED STATUE OF AMENHETEP III. Of black granite. XVIII dynasty. Found by Belzoni in the temple of Amenhetep III, on the west bank, at Thebes. In the British Museum.

Belzoni, *Narrative*, p. 291.

30 PROW OF A BOAT with head of the goddess Hathor, and inscribed with the names of Amenhetep III and his mother Mutemua. Of black granite. XVIII dynasty. In the British Museum.

Arundale & Bonomi, *Gallery of Antiquities*, pl. 34.

31 RECUMBENT LION. Of red granite. Originally set up by Amenhetep III, in the temple at Soleb, Nubia, and later removed to the Ethiopian capital, Napata, where it was found. XVIII dynasty. In the British Museum.

32 HEAD OF A QUEEN of the XVIII dynasty. There is no evidence as to its identification. Of limestone. Found at Karnak, and now in the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 124.

33 SQUATTING STATUE of the "hereditary prince, the royal treasurer, the royal friend, Ken-nekht." Of black basalt. XVIII dynasty. In the British Museum.

34 HISTORICAL RELIEF FROM KARNAK, representing Seti I waging war against the Bedouins of Southern Palestine at the fortress of Canaan. XIX dynasty. From the northern wall of the great Hypostyle Hall of the temple.

35 RAMESES II. Head from a seated statue. Of black granite. XIX dynasty. In the Turin Museum.
Petrie, *History of Egypt,* III, p. 81.

36 RAMESES II. Upper part of a colossal statue. Of red granite. XIX dynasty. From the Ramesseum at Thebes, and now in the British Museum.
Arundale & Bonomi, *Gallery of Antiquities,* pl. 39.

37 RAMESES II. Upper part of a statue. Of red granite. XIX dynasty. From the island of Elephantiné, and now in the British Museum.
Arundale & Bonomi, *Gallery of Antiquities,* pl. 40.

38 LIMESTONE STELA, with scene in low relief, representing Rameses II before the goddess Hathor. XIX dynasty. In the Turin Museum.

39 SEATED STATUE OF SETI II, holding on his knees the emblem of the ram-headed god Khnum. Of sandstone. XIX dynasty. From Karnak, and now in the British Museum.
Arundale & Bonomi, *Gallery of Antiquities,* pl. 43.

40 RAMESES III. Portrait in sunken relief. Detail from a scene on the walls of his tomb, in the valley of the Kings, at Thebes. XX dynasty.

41 ASIATIC CAPTIVES taken by Rameses III in his foreign campaigns. From scenes in sunken relief, on the Second Pylon of the Temple of Medinet Habu, at Thebes.

42 STATUE OF QUEEN AMENERTAIS. XXV dynasty. The statue is of alabaster, and the base of gray granite. Found at Karnak, and now in the Cairo Museum.
Maspero, *Catalogue of the Cairo Museum,* 1906, p. 183.

43 TAHARKA, the Ethiopian conqueror. Head from a statue of black granite. XXV dynasty. Found at Luxor, and now in the Cairo Museum.

Maspero, *Catalogue of the Cairo Museum*, 1906, p. 185.

44 UNFINISHED STATUETTE of a kneeling figure holding a shrine. Of gray serpentine. XXVI dynasty. Found at Mit Rahineh, on the site of the ancient Memphis, and now in the Cairo Museum.

45 EGYPTIAN SARCOPHAGUS, from which the name of the original possessor had been effaced, and which was afterward appropriated for Eshmunazar, King of Sidon. About XXVI dynasty. Found at Sidon, and now in the Louvre.

46 HEAD OF A PRIEST. Of green basalt. XXVI–XXX dynasty. In the Berlin Museum.

Königliche Museen zu Berlin, *Ausführliches Verzeichnis der aegyptischen Altertümer*, zweite Auflage, Abb. 61.

47 SIDE OF A SMALL OBELISK bearing a dedicatory inscription of King Nekht-hor-heb to the god Thoth. Of black basalt. XXX dynasty. From Memphis. In the British Museum.

Petrie, *History of Egypt*, III, p. 378.

48 GROUP representing the goddess Hathor, in the form of a cow, protecting Psamtik, an official of the reign of Nectanebo I. Of serpentine. XXX dynasty. From the tomb of Psamtik at Sakkara. Cf. also Nos. 49 and 50. In the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 333.

49 OSIRIS. Seated statuette of green basalt. From the tomb at Sakkara, of Psamtik, an official of the reign of Nectanebo I. XXX dynasty. Cf. Nos. 48 and 50. In the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 331.

50 ISIS. Seated statuette of serpentine. From the tomb at Sakkara, of Psamtik, an official of the reign of Nectanebo I. XXX dynasty. Cf. Nos. 48 and 49. In the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 332.

51 STELA, representing the god Horus overcoming the powers of evil. Of black basalt. Ptolemaïc period. Found at Alexandria, and now in the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 367.

52 LIMESTONE STELA, inscribed with a trilingual decree, known as the DECREE OF CANOPUS. The decree was pronounced by an assembly of the priests in 238 B. C., in the reign of Ptolemy III, Euergetes I, instituting new honors for the king, the Queen Berenice, and in memory of their daughter Berenice. It appears above in hieroglyphics, below in Greek, and in the margins in the popular dialect of Egyptian written in the demotic characters. Found at Tanis in 1866, and now in the Cairo Museum.

Maspero, *Guide to the Cairo Museum*, 1906, p. 192.

53 BASALT STELA, known as the ROSETTA STONE, bearing a trilingual decree of the Egyptian priests, issued in 196 B. C., in honor of Ptolemy V, Epiphanes. The decree is inscribed above in the hieroglyphic form of the Egyptian language; then in the popular form of Egyptian in demotic characters; and finally it is repeated in Greek. This inscription gave the first clue to the decipherment of hieroglyphics, when it was ascertained that the name of Ptolemy, which occurred in the Greek copy of the decree, was to be found in the group of hieroglyphic signs enclosed in the oval or cartouche. The stela was found in 1799, near Rosetta, and is now in the British Museum.

54 MODEL OF THE TEMPLE OF KARNAK. This model represents the central aisles of the Great Hypostyle Hall of the Temple of Amen. Restoration by Charles Chipiez, architect, Paris. Inscriptions and colored relief restored by Professor Gaston Maspero. Model made by Abel Poulin, sculptor, Paris, for the Willard Collection.

The fundamental form of an Egyptian temple consisted of: (1) The Pylon, or Façade, two large towers of masonry flanking the entrance-door. Beyond this, (2) a broad, open Court, surrounded by colonnades. Further on, (3) the Hypostyle Hall, consisting of a nave and side aisles, the nave being considerably higher than the aisles, and lighted by clerestory openings. And finally, at the rear, (4) the Sanctuary proper, surrounded by chambers for the performance of religious rites and for the storage of temple property.

This great Hypostyle Hall at Karnak, much of which is still

standing, is undoubtedly the most imposing example of Egyptian temple-construction that has been preserved to us. The hall was begun by Seti I and completed by his son Rameses II, of the XIX dynasty, but several of their successors have also recorded their names in the decorative inscriptions and reliefs. It measures 338 feet in breadth, 170 feet in depth, and has an area of 5,450 square yards—an area spacious enough to accommodate the entire church of Notre Dame at Paris, a model of which is shown in the large hall of casts, No. 1723. The roof of the Hypostyle Hall is supported by 134 columns arranged in 16 rows, of which the two higher central rows consist of papyrus-columns with open-flower capitals, while the smaller columns have bud-capitals. The columns are built up of a series of drums, and are of reddish sandstone. The twelve columns in the two central rows are 69 feet in height and 11½ feet in diameter, while the remaining 122 columns are 42½ feet in height and 6½ feet in diameter. The walls of the hall, the columns, and the architrave are covered with inscriptions and reliefs, many of which still retain their coloring, enumerating the names and titles of Seti and Rameses, and representing them in adoration before the various gods of Thebes.

ORIENTAL ART

CHALDAEAN

(IN GALLERY 19)

101–106

SCULPTURES OF GREEN DIORITE, discovered by M. de Sarzec during his excavations of the palace of Gudea (between 3,000 and 2,000 B. C.), at Tello, in Southern Chaldaea, and now in the Museum of the Louvre.

101 SEATED STATUE OF GUDEA as an architect, with the plan of a fortress.
Sarzec, *Découvertes en Chaldée*, pl. 18.

102 SEATED STATUE OF GUDEA as an architect, with a measuring rule.
Sarzec, pl. 14.

103 STANDING STATUE OF GUDEA (larger size).
Sarzec, pl. 11.

104 STANDING STATUE OF GUDEA (smaller size).
Sarzec, pl. 20.

105 MALE PORTRAIT HEAD, with a turban.
Sarzec, pl. 12.

106 MALE PORTRAIT HEAD.
Sarzec, pl. 12.

107 BOUNDARY STONE. Of black basalt, erected to record a sale of land, the conditions of which are described in the inscription on the back of the stone. It dates from the reign of Merodach-idin-akhi, who was King of Chaldaea in the twelfth century B. C. The relief in front probably represents the king. In the British Museum.

108 STELE OF KING SARGON. Found at Kition (Larnaka), in the island of Cyprus, and now in the Museum of Berlin.

ASSYRIAN

(IN GALLERY 19)

121–143

ALABASTER RELIEFS found in the ruins of the palace of Ashur-nasir-pal, King of Assyria (885–860 B. C.), in the mound of Nimrûd, and now in the British Museum.

121 TWO FIGURES from the left of a relief representing the king with attendants and winged figures.
Layard, *Monuments of Nineveh*, I, pl. 5.

122 THE KING, ASHUR-NASIR-PAL.
Layard, *Monuments*, I, pl. 34, 2.

123 THE KING, eagle-headed figures and the sacred tree.
Victor Place, *Ninive et l'Assyrie*, III, pl. 46, Nos. 1 and 3.

124 THE KING and other figures before the sacred tree.
Layard, *Monuments*, I, pl. 25.

125 FIGURES KNEELING before the sacred tree.
Layard, *Monuments*, I, pl. 7A.

126, 127 TWO RELIEFS representing lion-hunts.
Layard, *Monuments*, I, pls. 10 and 30.

128 THE KING pouring a libation over a dead lion.

129 A BULL HUNT.
Layard, *Monuments*, I, pl. 11.

130 THE KING pouring a libation over a dead bull.
Layard, *Monuments*, I, pl. 12.

131 THE KING besieging a city with a battering ram.
Layard, *Monuments*, I, pl. 17.

132 THE KING receiving prisoners.
Layard, *Monuments*, I, pl. 23.

133 PRISONERS brought before the King.
Layard, *Monuments*, I, pl. 24.

134 THE KING besieging a city with a scaling ladder.
Layard, *Monuments*, I, pl. 20.

135–138 FOUR RELIEFS representing battle scenes. The king and his warriors are in chariots and on horses; the enemy fight on foot.
Layard, *Monuments of Nineveh*, I, pls. 26 and 27.
Layard, *Nineveh and its Remains*, I, p. 337.

139–141 THREE RELIEFS representing the return after a victory; a procession of chariots is approaching the castle and pavilion of the king.
Layard, *Monuments of Nineveh*, I, pls. 21, 22, 30.

142 THE KING receiving an envoy.

143 THE KING in a chariot.
Layard, *Monuments*, I, pl. 18.

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144 BLACK ALABASTER MONOLITH, known as the "Black Obelisk," set up by Shalmaneser II, king of Assyria (860–825 B. C.), in the central building at Nimrûd. Inscribed on its four sides with an account of the expeditions undertaken by Shalmaneser during the thirty-one years of his reign, and with scenes representing the paying of tribute by the kings whom he had conquered.
In the British Museum.
Layard, *Monuments of Nineveh*, I, pls. 53–56.

145 FRAGMENT OF A THRESHOLD from the palace of Sargon, king of Assyria (722–705 B. C.), at Khorsabad. In the Museum of the Louvre.
Perrot et Chipiez, *Histoire de l'Art*, II, p. 251, fig. 96.

146 FRAGMENT OF A THRESHOLD. Of alabaster from the palace of Sennacherib, king of Assyria (705–681 B. C.), at Kouyunjik (Nineveh). In the British Museum.
Layard, *Monuments of Nineveh*, II, pl. LVI.

147–154

SCULPTURED LIMESTONE SLABS from the palace of Ashur-bani-pal, king of Assyria, 668–626 B. C., at Kouyunjik (Nineveh), Now in the British Museum.

147 A LION HUNT.
Victor Place, *Ninive et l'Assyrie*, pl. 50 bis 1, pl. 53.

148 A HUNT OF WILD ASSES.
Victor Place, pl. 54, 1 and 2.

149 A WOUNDED LIONESS.
Victor Place, pl. 55, 2.

150 THE KING pouring a libation on the return of a lion hunt.
Victor Place, pl. 57, 1.

151 ASHUR-BANI-PAL and his queen feasting in a garden.
Victor Place, pl. 57, 2.

152 COMPOSITE CREATURE of a man and lion.
Perrot et Chipiez, *Histoire de l'Art*, II, fig. 278.

153 MUSICIANS.
British Museum, Assyrian Saloon, No. 124.

154 OFFICIALS leading dogs.
British Museum, Assyrian Saloon, No. 78.

155–159

DETAILS FROM ASSYRIAN RELIEFS, unidentified.

155 HORSES' HEADS.

156 NOSE AND MOUTH from a colossal human figure.

157 BEARD from a colossal human figure.

158 HEAD of a bearded male figure in profile.

159 FRAGMENT of a small relief with a chariot and part of a horse.

PERSIAN

(IN GALLERY 16)

181–196

SCULPTURES FROM PERSEPOLIS and the neighborhood, illustrating the art of the Old Persian Empire, 560–340 B. C. (The descriptions and translations of Nos. 181–192 are based upon those in Cecil H. Smith's *Catalogue of Casts of Sculptures from Persepolis*, London, 1892.)

181 RELIEF OF KING CYRUS (559–529 B. C.), represented as a winged figure, wearing an Egyptian headdress. The inscription which stood over the figure has been broken away. The original slab is on the plain of Murghab (Pasargadae).
Flandin et Coste, *Perse ancienne*, IV, pl. 198 and 199D.

182 ONE OF THE ROYAL BODY-GUARDS. Relief from the façade of the stairway on the southeast side of the Palace of Darius (521 B. C.), at Persepolis.
Flandin et Coste, *Perse ancienne*, III, pls. 114, 115, and 122.

183 KING STABBING A LION. Relief decorating one side of a doorway on the northeast side of the Palace of Darius (521 B. C.).
Flandin et Coste, *Perse ancienne*, III, pl. 116.

184 KING STABBING A MONSTER. Relief decorating one side of a doorway on the southwest side of the Palace of Darius (521 B. C.).

Flandin et Coste, *Perse ancienne*, III, pl. 116 and 123.

185 FRIEZE decorating the passage leading to a stairway on the north side of the Great Hall of Xerxes at Persepolis, and probably erected by that king (485–469 B. C.). Five deputations, each escorted by an officer, are bringing offerings (chariots, horses, camels, donkeys, woven fabrics, vessels, and money?) to the great king, who held his levée in this hall at the annual festival of No Ruz (the New Year), at the vernal equinox in April.

Flandin et Coste, *Perse ancienne*, II, pl. 91, 105 and 109.

186 PROCESSION OF FIGURES, perhaps officials of the court, holding flowers. Part of a frieze belonging to the same series as No. 185, but from the other side of the stairway.

Flandin et Coste, *Perse ancienne*, II, pl. 95.

187 RELIEF decorating the side of a doorway on the south side of the hall of the Hundred Columns at Persepolis. The king, perhaps Xerxes (485–469 B. C.), is seated on a throne, with an attendant behind him holding a fly-whisk. Above is a canopy decorated with two friezes of animals, over which is a winged disk with the image of the god Ahumarazda. This group rests on a daïs in the form of a colossal chair, the rails and seat of which are supported by figures symbolizing the various subject nationalities of the great king.

This relief is exhibited in two sections.

Flandin et Coste, *Perse ancienne*, III, pl. 155.

188 INSCRIPTION OF XERXES (485–469 B. C.), in the earlier (Babylonian) characters. Found beside the stairway leading from the Palace of Darius to the southeast palace. The translation reads: "A great god is Ahuramazda, who created this earth, who created this heaven, who created men, who bestowed honor on men, who bestowed the dominion on Xerxes as the only one among many kings, the only one of many rulers. I am Xerxes the Great King, the king of kings, the king of lands, the collection of tongues, the king of this great wide earth (?), the son of king Darius, the Akhaemenid. Xerxes, the

THE PALACE OF DARIUS AT PERSEPOLIS, RESTORED
FROM PERROT ET CHIPIEZ, *Histoire de l'art*, VOL. V.

great king saith: that which I have here done, and that which I have done in another place, all, so far as I have done, have I in the protection of Ahuramazda completed. Me may Ahuramazda protect in company with the other gods, and my dominion, and that which I have made."

This inscription affords an interesting comparison with the later one in the stairway of Artaxerxes Ochus (No. 189), which is written in the true Persepolitan characters.

189 RELIEFS decorating the façade of a double stairway on the southwest side of the Palace of Darius at Persepolis, and, according to the inscription, constructed by Artaxerxes Ochus (358–340 B. C.). In the side angles are conventionalized palmette ornaments. A group of a lion attacking a bull flanks the central portion on each side. Above these, figures are represented ascending the staircase, bringing offerings to the king. In the centre are four rows of figures, probably symbolizing subject provinces with offerings, and between them a panel containing a long inscription in Persian cuneiform characters, which reads: "A great god is Ahuramazda who created this earth, who created yonder heaven, who created men, who created pleasure for men, who made me Artaxerxes for the king, the one and only king of many, the one and only master of many.

"Thus saith Artaxerxes the Great King, the king of kings, the king of lands, the king of this earth. I am (Artaxerxes) the son of king Artaxerxes, Artaxerxes the son of king Xerxes, Xerxes the son of king Darius, Darius the son of Vishtâspa (Hystaspes), Vishtâspa the son of (a man) named Arshâma, an Akhaemenid.

"Thus saith the king Artaxerxes: This stone high building have I made for myself.

"Thus saith the king Artaxerxes: Me may Ahuramazda and the god Mithras protect, and this land and what I have made."

Flandin et Coste, *Perse ancienne*, III, pls. 120 and 125.

190 KING STABBING A MONSTER. Relief from one side of a doorway. Found on the site of the southeast palace at Persepolis.

Stolze, *Persepolis*, I, pl. 4.

191 LION. From a frieze of lions decorating the architrave over the doorway of one of the tombs of the kings.

Flandin et Coste, *Perse ancienne*, III, pls. 164 and 164 bis.

192 BASE OF A COLUMN dug up at Persepolis.
A similar base is given in Stolze, *Persepolis*, II, pls. 58 and 61.

193 FRAGMENT OF A FRIEZE. Three warriors in procession to right. In the British Museum.

194 FRAGMENT OF A RELIEF. Upper part of a warrior walking to left. Above, three rosettes as ornaments of a gable. In the British Museum.

195, 196 TWO SECTIONS OF NARROW FRIEZES. The first has three bullocks walking to right, a row of rosettes below them; the second, three lions and part of a fourth walking in the same direction; rosettes above and below. From casts in the British Museum.

197, 198 TWO FRIEZES of enamelled brick from the palace of Artaxerxes II, Mnemon (404–358 B. C.), at Susa. Discovered by M. Dieulafoy during the French expeditions of 1884–1886, and now in the Museum of the Louvre.
(*a*) MARCHING LIONS between two richly ornamented bands.
(*b*) PROCESSION OF ADVANCING ARCHERS between ornamented bands. These have been identified as the famous "Immortals," the body-guard of the Persian king.
Perrot et Chipiez, *Histoire de l'Art*, V, pls. XI and XII.

CYPRIOTE AND PHOENICIAN

(IN GALLERY 38, ALCOVE I)

211 CYPRIOTE CAPITAL. Found in Cyprus, and now in the Museum of the Louvre.
Perrot et Chipiez, *Histoire de l'Art*, III, p. 116, fig. 51.

212 CYPRIOTE CAPITAL. Found in Cyprus, and now in the Museum of the Louvre.
Perrot et Chipiez, *Histoire de l'Art*, III, p. 116, fig. 52.

213 CAPITAL FROM CYPRUS in Egyptian style. On it is represented a head of Hathor, rising from a lotos-flower, and surmounted by a small shrine. In the Louvre?

214 ALABASTER SLAB, with a sphinx and other decorations in relief. Phoenician. From Arad. Now in the Museum of the Louvre.

Perrot et Chipiez, *Histoire de l'Art*, III, p. 129, fig. 73.

215 ALABASTER SLAB, with architectural decorations in relief. Phoenician. From Byblos. Now in the Museum of the Louvre.

Perrot et Chipiez, *Histoire de l'Art*, III, p. 132, fig. 77.

216 STELE, representing part of a façade. Phoenician. From Hadrumetum in Africa. Now in the Museum of the Louvre.

Perrot et Chipiez, *Histoire de l'Art*, III, p. 461, fig. 337.

217 FRAGMENT OF A TABLET containing a Himyaritic inscription, surrounded by a grape-vine border, with dentels above. In the British Museum, No. 21.

GREEK AND ROMAN ART

PREHISTORIC ART IN GREECE

(IN GALLERY 20)

THE Greeks had a very vague knowledge of the history of the people who inhabited Greek lands before their own arrival from the North, that is to say, during the second and third millenia B. C. A certain tradition lingered on, as embodied in Homer and Hesiod, and referred to occasionally by the Greek historians Herodotos and Thucydides; but the stories told by these writers clearly take us back to "prehistoric," legendary times. It is one of the chief triumphs of modern scientific archaeology that we have at the present day a more exact picture of this early civilization, and know more of the social customs, religion, politics, and art of these prehistoric peoples than did the Greeks themselves. This flood of light has come from the excavations of the last thirty years at sites which from the writings of Homer were known to be the chief centres of that civilization. First, Heinrich Schliemann, by his epoch-making excavations at Troy, Mykenae, and Tiryns, opened up new vistas to students of Greek history. His researches were followed by other explorers in Attica, the Peloponnesos, Boeotia, the islands of the Aegean, Egypt, Rhodes, and Cyprus. Though Crete was felt to be the great centre of this important civilization, for a long time excavators were prevented by Turkish restrictions from carrying on systematic excavations. It was not until 1900, when a stable government was established in the island, that the work of excavating could begin. In the comparatively short period of eight years not only have two vast palaces been unearthed at Knossos and Phaestos, by Dr. Evans and Professor Halbherr, but a number of smaller towns or villas have been brought to light at Zakro, Palaikastro, Gournia, and Hagia Triada by English American, and Italian excavators.

The Minoan civilization, as it has been called by A. J. Evans,

after King Minos, the chief ruler of Knossos, is coincident with the bronze age in the Mediterranean. The dating of the various periods, being dependent on the much disputed chronology of Egypt, can be only provisional. Roughly speaking, it covers the period from the fourth millenium to about 1100 B. C. Mr. Evans has conveniently introduced three divisions which he calls the Early Minoan period (before 3000 B. C.), Middle Minoan period (3000–1800 B. C.), and Late Minoan period (1800–1100 B. C.) each of which in its turn he subdivides into three smaller periods, I, II, and III.*

The great climax in this civilization was reached in the late Minoan period. It was then that Knossos became the great ruler of the Aegean, and that the full development of Minoan civilization was reached. The art of the first Late Minoan period (1800–1600 B. C.) is marked by naturalism and delicacy; that of the second (1600–1450 B. C.) by precision and grandeur; in the third stage (1450–1100 B. C.), with the decline of political power, due to foreign invasion, conventionalism and decadence set in. Crete no longer holds the leadership, and Mykenae and Tiryns now rise to power.

The advanced state of culture of the people of prehistoric Greece has been a surprising revelation to archaeologists. Instead of leading a primitive existence these "Minoans" lived in palaces almost modern in appointments and comforts; their arts and crafts were highly developed, and they had an advanced system of writing. In comparing their art, at least during the best period, with classical Greek art of the fifth and fourth centuries B. C., what strikes us at once is the "modern" spirit of the work of these earlier artists. It lacks indeed the severe dignity and serenity of the Pheidian age; but in their representations of bull-fights, boxing matches, or scenes from animal life, there is a buoyant spirit which makes a strong appeal to our imagination. Moreover, their decorative instinct was strongly developed, as is shown by the delicate shapes and ornamentation of their vases, and by the designs of their architectural friezes.

251 MALE FIGURE, with fleur-de-lis crown; perhaps one of the priest-kings of Knossos. Fragments of a painted relief of gesso duro, restored. The missing parts are indicated in a lighter color. Late Minoan II, about 1600–1450 B. C. From the southern wing of the Palace of Knossos. In the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VII, p. 17, and X, p. 2.

*The dates given throughout are those of Mr. A. J. Evans.

252, 253 FRAGMENTS OF RELIEFS in painted gesso duro.

252 MALE LEFT ARM holding a pointed vase.

253 MALE RIGHT SHOULDER and upper arm.

Late Minoan II, about 1600–1450 B. C. From the area near the room of the olive press in the Palace of Knossos. Now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VII, p. 89.

254 THE "HARVESTERS VASE." Upper part of a steatite vase, decorated in relief with a procession of harvesters or warriors. At the head is a man clad in what looks like a wicker-work cuirass. His followers bear curious pronged objects, which are interpreted as winnowing forks by English archaeologists, and as spears by the Italian archaeologists who discovered the vase. They carry short knives (sickles?) in their girdles, and wear pads (reapers' pads?) on their thighs. Half-way is a man singing and playing a sistrum of the simple early Egyptian form, while those behind accompany his strains. Late Minoan I, about 1800–1700 B. C. It is probable that this vase was originally plated with gold. Found in the Palace of Hagia Triada, near Phaestos, and now in the Museum at Candia, Crete.

F. Halbherr, *Monumenti antichi pubblicati per cura della Reale Accademia dei Lincei*, XIII, 1903, pp. 16ff, pls. I-III. L. Savignoni, *Monumenti antichi*, XIII, 1903; pp. 78–132.

255 FRAGMENT OF A STEATITE PYXIS, with a relief representing an altar, and a fig-tree within a sacred enclosure (?). Late Minoan II, about 1600–1450 B. C. Found on the slope of the hill Gypsades, near the Palace of Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *Mycenaean Tree and Pillar Cult*, in the *Journal of Hellenic Studies*, XXI, 1901, p. 101.

256 FRESCO representing a scene from the Palace Circus. A girl toreador in cowboy costume is caught under the armpits by the horns of a charging bull, and is evidently in the act of being tossed. A youth who seems already to have been thrown into the air is turning a somersault on the animal's back, while a girl behind, perhaps intended to be standing in the middle of the arena, holds out both hands as if to catch the flying figure. Late Minoan II, about 1600–1450 B. C. From the chamber overlooking the court of the

olive spout at the Palace of Knossos. Now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VII, p. 94, and VIII, p. 74.

257–278

CULT OBJECTS and ornaments in faïence (or native porcelain) and stone,* found in the temple repositories in the Palace of Knossos. Middle Minoan III, 2200–1800 B. C. Now in the Museum at Candia, Crete.

257 SNAKE GODDESS. In this goddess we may have either a chthonic aspect (as suggested by the snakes) of the cult of the same mother goddess whose worship is so well illustrated in Knossos, or she may be an associated divinity, a σύμβωμος, having a shrine of her own within a large sanctuary.

Parts of the apron, with the lower curve of the snakes that ran over them, and the greater part of the skirt are restored.

A. J. Evans, *British School Annual*, IX, p. 75.

258 ATTENDANT or Votary.

The head and parts of the flounced skirt are restored.

British School Annual, IX, p. 77

259 REMAINS OF A THIRD FIGURE, probably also a votary or attendant.

British School Annual, IX, p. 78.

Other fragments found with the above show that there were originally more figures.

260, 261 VOTIVE ROBES.

British School Annual, IX, p. 82.

262, 263 VOTIVE GIRDLES.

British School Annual, IX, p. 82.

264, 265 VOTIVE SHIELDS.

266 MARBLE CROSS.

British School Annual, IX, p. 91.

267 MARINE SUBJECTS (flying fish, cockle-shells, nautili, rocks).

British School Annual, IX, p. 69.

*Unless otherwise stated these objects are in faience.

THE RUINS OF THE PALACE OF KNOSSOS IN CRETE

268 Cup, with fernlike sprays on exterior, and rose leaves in relief above.
British School Annual, IX, p. 74, figs. 53a and b.

269 Cup, with fernlike sprays.
British School Annual, IX, p. 74.

270 Vase with spirals, (restored).

271 White and Brown Bowl, with shields.
British School Annual, IX, p. 72, fig. 49.

272 White and Brown Bowl.
British School Annual, IX, p. 72, fig. 50.

273 Two-Handled Bowl, with cockle-shells in relief, (restored).
British School Annual, IX, p. 73, fig. 51.

274 Two-Handled Bowl, with two lips, (restored).
British School Annual, IX, p. 73, fig. 52.

275, 276 Steatite Libation Bowls.
British School Annual, IX, p. 41, fig. 20b and d.

277 Relief, representing a cow suckling a calf.
British School Annual, IX, p. 71.

278 Relief, representing a wild goat suckling her young, (restored).
British School Annual, IX, p. 72, pl. III.

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279 HEAD OF A BULL. Part of a life-size relief in painted gesso duro. Late Minoan II, about 1600–1450 B. C. From the Palace of Knossos, and now in the Museum at Candia, Crete.
A. J. Evans, *British School Annual,* VI, p. 52.

280 MARBLE HEAD OF A LIONESS (?), probably used as a spout of a fountain. The eyes and nostrils were filled with inlays of jasper. Late Minoan II, about 1600–1450 B.C.

Found in the stone vase room in the Palace of Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VI, p. 31.

281 THRONE FROM THE PALACE OF KNOSSOS, in Crete. Of gypsum. About 1800–1500 B. C. Still in its original position in the council room of the palace.

A. J. Evans, *British School Annual*, VI, pp. 35ff.

282 STONE AMPHORA decorated with spiral bands. Late Minoan II, about 1600–1450 B. C. Found in a sculptor's workroom in the Palace of Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VII, p. 90.

283 ALABASTER VASE, of squat shape, decorated with spiral reliefs, and having handles in the form of Mycenaean shields. Found in the northeast corner of the Throne Room at Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VI, p. 41.

284 PORTION OF A FRIEZE of porphyry-like stone, from the northwest angle of the west wall of the Palace of Knossos. Late Minoan II, about 1600–1450 B. C. In the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VII, p. 55.

285 PART OF A LIMESTONE FRIEZE, or cornice, with rosettes in relief. Late Minoan II, about 1600–1450 B. C. From the southern Propylaeum of the Palace of Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VI, p. 14.

286 LAMP. Of purple gypsum. About 1500–1400 B. C. The pedestal imitates the form of an Egyptian column, but the design on the rim is purely Minoan in character. Found in a room of the last period of the Palace of Knossos. In the Museum at Candia, Crete.

The lower part of the pedestal is restored.

A. J. Evans, *British School Annual*, VI, p. 44.

287 SMALL COLUMN of purple gypsum. Perhaps part of a pedestal lamp. Late Minoan II, about 1600–1450 B. C.

The decoration recalls that of certain painted vases of the close of the first late Minoan period. From the northeast house at Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual,* IX, p. 8.

288 WEIGHT of purple gypsum, with an octopus in relief on each side. Probably a Minoan standard. Late Minoan II, about 1600–1450 B. C. Found in one of the West Magazines of the Palace of Knossos. In the Museum at Candia, Crete.

A. J. Evans, *British School Annual,* VII, p. 42.

289 TRITON SHELL. Of alabaster, with small perforations around its mouth for metal attachment. Late Minoan II, about 1600–1450 B. C. From the stone vase room of the Palace of Knossos. In the Museum at Candia, Crete.

A. J. Evans, *British School Annual,* VI, p. 31.

290 VASE OF VARIEGATED MARBLE (restored). Late Minoan II, about 1600–1450 B. C. From the room of the stone vases in the Palace of Knossos. Now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual,* VI, p. 31.

291 MARBLE RHYTON OR FILLER, with a perforation below, and the upper part in a separate piece, (restored). Late Minoan II, about 1600–1450 B. C. The fluting recalls the abacus of the Treasury of Atreus. From the room of the stone vases in the Palace of Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual,* VI, p. 31.

292 MARBLE RHYTON OR FILLER, of funnel-shaped form, with a perforation below, (restored). Late Minoan II, about 1600–1450 B. C. From the room of the stone vases in the Palace of Knossos. Now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual,* VI, p. 31.

293 RHYTON OR FILLER, of variegated marble, (restored). Late Minoan II, about 1600–1450 B. C. Found in the hall of the double axes, in the Palace of Knossos, and now in the Museum at Candia, Crete.

294 RHYTON OR FILLER. Of variegated marble, with a small perforation below, (restored). Late Minoan II, about 1600–1450 B. C. From the room of the stone vases in the Palace of Knossos. Now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, VI, p. 31.

295 STEATITE LIBATION TABLE, inscribed with characters belonging to the linear type of Cretan writing. About 2000 B. C. From the Diktaean Cave in Crete, and now in the Museum at Candia.

Only the right-hand corner has been preserved. In the cast the missing portions have been restored.

A. J. Evans, *Journal of Hellenic Studies*, XVII, p. 352.

296 TABLET WITH LINEAR SCRIPT. Of sun-baked clay. Only a few characters of this writing have as yet been interpreted. From the frequency of ciphers on these tablets it is evident that a great number of them refer to accounts relating to the royal stores and arsenal. The numerals show a certain parallelism with the Egyptian. Thus the upright lines stand for units, the horizontal lines for tens. The curvature which the latter sometimes show may perhaps point to a derivation from the Egyptian form. From the Palace of Knossos, and now in the Museum at Candia, Crete.

297 TABLET WITH LINEAR SCRIPT. Of sun-baked clay. On this tablet two ox-heads are combined with a vase of the Vapheio type, recalling the ox-heads and vessel of similar type that occur among the Keft offerings in Egypt. Fifteenth century B. C. From the Palace of Knossos, and now in the Museum at Candia, Crete.

A. J. Evans, *British School Annual*, IX, p. 58.

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341 THE LIONS OVER THE GATE OF MYKENAE. Of greenish gray limestone. The relief represents two lionesses resting their forepaws on an altar-like base, in the centre of which is placed a column of characteristic Mycenaean type, with the shaft larger at the top than at the bottom. The heads of the lionesses, which were turned towards the spectator, were made separately, and have disappeared The composition has the character of a heraldic design.

Perrot et Chipiez, *Histoire de l'Art*, pp. 799ff, pl. XIV.

342 A, B, THE COLUMNS FROM THE FAÇADE OF THE TREASURY OF ATREUS, the most important of the so-called beehive tombs at Mykenae, as restored in the British Museum. About 1500 B. C. These restorations are composed of the original fragments (or casts of the original fragments) of the two columns which are in the British Museum and other collections, the missing parts being filled out in plaster. On the surviving fragments the scheme of the decoration is indicated with sufficient clearness to make it possible to reproduce the complete pattern, as has been done. These columns show the characteristic shape of the columns of the Mycenaean age, the shaft being of larger diameter at the top than at the bottom. The bases of the columns are still in situ. Most of the fragments are in the British Museum, but there are smaller pieces in Athens, Berlin, Munich, and Karlsruhe.
In gallery 38.
Perrot et Chipiez, *Histoire de l'Art*, VI, pp. 608ff.

343, 344 FRAGMENTS FROM THE "TREASURY OF ATREUS," at Mykenae, and now in the British Museum.

343 Fragment of Red Marble, decorated with three bands of wave pattern, separated by mouldings. Its original position was probably above the doorway of the building.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 1.

344 Fragment of Green Limestone, decorated with a band of wave pattern, separated by mouldings, and a band of lozenges. It probably formed part of the architrave, over the entrance to the building.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 2.

345 FRAGMENT from the "Treasury of Minyas" at Orchomenos. About 1500 B. C. Still in the interior of the Treasury.
Perrot et Chipiez, *Histoire de l'Art*, VI, pp. 540ff, figs. 220–221.

Of the foregoing the colored reproductions, Nos. 251-253,

256, 279, 280, 284-294, were made by Helvor Bagge; Nos. 257-278 by E. Gilliéron.

In the same room are exhibited some original vases, vase-fragments, and a few bronzes, from the excavations conducted by Mrs. Harriet Boyd Hawes, at Gournia and Vasiliki, in Crete.

The electrotype reproductions of gold and silver objects from Mykenae will be included in the catalogue of metal reproductions.

GREEK AND ROMAN SCULPTURE

ARCHAIC PERIOD

SEVENTH CENTURY TO ABOUT 480 B. C.

(IN GALLERY 21)

THE beginnings of Greek sculpture may be placed in the seventh century B. C.; the sixth century is one of continuous and rapid progress; the lower limit of the archaic period is marked by the close of the Persian wars (about 480 B. C.). We are fortunate enough to possess numerous statues and reliefs, which form a fairly complete series illustrating the gradual development of early Greek sculpture. With the help of these we can follow this growth step by step, observe the conditions which fostered it, and trace the struggle of the workman with his material and with tradition, which kept him confined within narrow limits until he was able to strike out his own line. The rude types from which the development started can generally be traced to foreign not Greek origin. It was only natural that the ancient civilizations of the Orient should exercise a certain influence on a young art just starting on its path. The Phoenicians, the great traders of the Mediterranean in these early times, were continually bringing wares from Egypt and Assyria to Greece; The Greeks themselves had founded a colony at Naukratis upon the Delta of the Nile. Such intimate contact at a period of great receptivity could only result in some borrowing on the part of the Greeks. But this fact in no way detracts from the originality of Greek sculptors. Their inventiveness and innate artistic sense are sufficiently attested by the perfecting of the rude and primitive figures which served them as models. Thus, of the two chief types which everywhere occupied the Greek sculptor during this early period—the nude male figure and the draped female figure—the former was certainly borrowed from Egyptian art. But the Greek artist only took over this ready-made type in order, one

by one, to solve the problems which it presented. Gradually the figures lose their rigid attitude, the modelling of the human body is more and more truthfully rendered, and an animation is imparted to the face, though at first this was attained only by the stereotyped "archaic smile."

In this catalogue the casts illustrating archaic Greek art have been classified in three main divisions—first, the works of the schools of Asia Minor and the Aegean islands; second, those of the schools of Greece proper (excluding Attica), the adjacent islands, Magna Graecia, and Sicily; and third, those of the Attic school. This is not merely a convenient geographical division, but it is indicative of the different artistic currents which seem to have formulated themselves in the second half of the sixth century B. C. On the one hand we have works of severe and sober style, of sturdy types, bold and almost harsh lines, distinguished more for their strength and precision than for their charm. These belong to the "Doric" style, which chiefly dominated the western part of the Greek world, particularly the Peloponnesos. The "Ionic" style was developed in Asia Minor and the Aegean Islands. Here we find more harmonious composition, full, rounded forms, a flow of lines and delicacy of treatment, coupled with want of precision in details. The best results in Doric art are seen in the nude male figures, which afforded good opportunity for the exercise of vigorous and accurate modelling. The draped female figure with the rich complication of the folds of its garments, offered the fullest scope to the Ionian artist.

To understand archaic Greek sculpture we must bear in mind these two different tendencies, without, however, insisting too much on the sharpness of their dividing line. Though a characteristic product of either the Doric school or the Ionic will bear out the distinctive qualities mentioned, there are many intermediate works which show traces of both trends, and thus serve as links between the opposing styles.

The relation of Attic sculpture to these two schools is of special interest. At first, it develops along lines of its own; but in the second half of the sixth century it is strongly influenced by the rising Ionic school, and the chief object of the Athenian sculptor is to attain elegance in drapery, grace of gesture, and delicacy of finish. The best examples of this period in Attic art are the series of female draped statues found on the Akropolis of Athens. Owing to the remnants of paint on these statues, they cannot be cast, and we have, therefore, unfortunately, no examples in our collection. At the beginning of the fifth century Peloponnesian influence is felt, and the Athenian artist now learns vigorous drawing, firm contours, and powerful composition. Instead of

the smiling draped figure, the male athletic type becomes his ideal. But through both stages, Attic sculpture retains its own individuality, and this enables it to fall subject to neither school, but, as we shall see later, to blend the different traits into one harmonious whole.

SCHOOLS OF ASIA MINOR AND THE AEGEAN ISLANDS

349 PRIMITIVE STATUE OF A WOMAN, found at Delos. According to the inscription which is engraved on the garment, it was dedicated by Nikandre of Naxos to Artemis. Seventh century B. C. In the National Museum, Athens.

Th. Homolle, *Bulletin de correspondance hellénique*, III, 1879, pl. I, p. 3 and 99.

350 STATUE OF HERA (?) of an extremely primitive type, though the inscription on the garment shows that the figure itself cannot be earlier than the middle of the sixth century B. C. The inscription reads: Χηραμύης μ'ανέθ(η)κ(ε)ν τῆρηι ἄγαλμα, "Cheramyes dedicated me as a statue to Hera." Found in the temple of Hera at Samos, and now in the Museum of the Louvre.

P. Girard, *Bulletin de correspondance hellénique*, IV, 1880, pls. XIII, XIV, p. 483.

351 NIKE. The earliest extant statue of the goddess of victory. Perhaps by Mikkiades and his son Archermos of Chios. Early sixth century B. C. Found in the island of Delos, and now in the National Museum, Athens.

Perrot et Chipiez, *Histoire de l'Art*, VIII, pp. 298ff, figs. 122–125.

352 FIGURE OF APOLLO (?). Sixth century B. C. Found in the island of Melos, and now in the National Museum, Athens.

Perrot et Chipiez, *Histoire de l'Art*, VIII, p. 320, fig. 134.

353 STATUE OF CHARES, inscribed: Χάρης εἰμὶ ὁ Κλε(ί)σιος Τειχιο(ῦ)σ(σ)ης ἀρχὸς ἄγαλμα το(ῦ) Ἀπόλλωνος. "I am Chares, son of Kleisis, and ruler of Teichioussa. The statue belongs to Apollo." Middle of the sixth century B. C.

Found at Branchidae, near Miletos, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 14.

354 SEATED FEMALE FIGURE. Found at Branchidae, near Miletos. Sixth century B. C. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 9.

355 BEARDLESS MALE HEAD from an archaic statue. Sixth century B. C. Found at Branchidae, near Miletos, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 19.

356 RELIEF WITH DANCING FIGURES, probably part of a frieze. Sixth century B. C. Found at Karakewi (Teichioussa), near Branchidae, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 21.

357–369

SCULPTURES FROM THE TEMPLE OF ASSOS IN MYSIA. Gray trachyte. Sixth century B. C.

METOPES. In the Museum of the Louvre.

357 Two Sphinxes confronted in an heraldic scheme.

358 A Centaur.

359 A Grazing Boar.

Monumenti dell' Instituto, III, pl. XXXIV, and Collignon, *Histoire*, I, p. 182.

FRAGMENTS OF THE FRIEZE which decorated the architrave. Nos. 362 and 369 in the Museum of Fine Arts, Boston; the others in the Museum of the Louvre.

360 Banquet Scene.

361 Contest of Herakles and Triton in the presence of the Nereids.

362 Herakles and Iolaos pursuing Centaurs.

363 Three Centaurs.

364 Two Centaurs.

365 Two Bulls.

366 A Lion Attacking a Bull.

367 A Lion Attacking a Hind.

368 A Sphinx.

369 Two Sphinxes confronted in an heraldic scheme.

For 362 and 369 *cf.* Joseph T. Clarke, *Report of Investigations at Assos*, 1881, Boston, 1882. For the others, *cf. Monumenti dell' Instituto* III, pl. XXXIV, and Collignon, *Histoire*, I, pp. 182ff.

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370 ARCHAIC FEMALE HEAD, found at Delos. In the National Museum, Athens, No. 123.

Th. Homolle, *Bulletin de correspondance hellénique*, 1879, pl. VIII, and 1880, p. 36, No. 2.

371 RELIEF FROM SAMOTHRAKE. This probably decorated the arm of a chair, and represents Agamemnon with his herald Talthybios and Epeios (the builder of the wooden horse). The names are inscribed. Second half of the sixth century B. C. Found on the island of Samothrake, and now in the Museum of the Louvre.

Collignon, *Histoire*, I, pp. 184ff, fig. 87.

372–375 FRAGMENTS OF RELIEFS from the base of a sculptured column of the early Temple of Artemis at Ephesos, and now in the British Museum. This temple, which was discovered by J. T. Wood, was probably begun early in the sixth century B. C. by the architects, Theodoros, Chersiphron and Metagenes. It was burned in 356 B. C.,

and another temple was built to replace it. (For remains from this later temple see Nos. 736-738.)

372 Upper Part of a Male Figure.

373 Lower Part of a Male Figure.

374 Head of a Female Figure.

375 Middle Part of a Female Figure.

It is not certain whether these fragments originally belonged together. In the original, immediately below the sculptures, are fragments of a moulding inscribed with letters which have been restored as Βα(σιλεὺς) Κρ(οῖσος) αν(έθηκ)εν, "King Croesus dedicated (the column)." It is known from a statement of Herodotos (I, 92) that Croesus gave most of the columns of the temple of Ephesos, and it is probable that they were inscribed with dedicatory inscriptions, of which we here have fragments. The columns dedicated by Croesus must be earlier than the date of his fall, which occurred in 546 B. C.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 29, 4, 5, 6, 7.

376-382

SCULPTURES FROM XANTHOS, Lycia, now in the British Museum.

376 RELIEFS FROM THE HARPY TOMB. They represent funerary scenes, offerings to deities, winged beings bearing away the souls of the dead, and mourning survivors. Second half of the sixth century B. C.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 94.

377 FRIEZE WITH A PROCESSION, consisting of a chariot and a group of draped figures. It probably belonged to a tomb, and represents a funeral procession. Second half of the sixth century B. C. Found built into a wall on the Akropolis of Xanthos.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 86.

376—THE HARPY TOMB IN ITS PRESENT CONDITION, WITH THE FRIEZE REMOVED
FROM BENNDORF UND NIEMANN, *Reisen in Lykien*

378 A–C SLABS FROM A FRIEZE OF ANIMALS AND SATYRS.
A. SATYR in combat with a wild boar (in two pieces).
B. LION DEVOURING A DEER.
C. LYNX.
Of limestone. End of the sixth century B. C. Found built into the wall of the Akropolis at Xanthos.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 81.

379 FRIEZE OF COCKS AND HENS. Of limestone. End of the sixth century B. C. Found built into the wall of the Akropolis at Xanthos.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 82.

380 A–D RELIEFS FROM A SEPULCHRAL CHEST (soros).
A. (South Side) LION struggling with a bull.
B. (East Side). A HORSEMAN, with an attendant, and a warrior.
C. (North Side) LIONESS playing with her cubs.
D. (West Side) A MAN struggling with a lion.
Of limestone. Sixth century B. C.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 80.

381 A, B GABLE OF A TOMB, with sphinxes and lions in relief. Of limestone. Sixth century B. C.
This relief is exhibited in two sections.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, Nos. 89, 90.

382 GABLE OF A TOMB. Ionic capital, surmounted by a siren, between two male figures. Of limestone. Sixth century B. C.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 93.

For later sculptures from Xanthos see Nos. 554-559.

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383 THE "LEUKOTHEA RELIEF." Grave monument with a domestic scene. About 500 B. C. In the Villa Albani, Rome.
RESTORATIONS: On the sitting figure the nose, lips, and part of the right hand. On the small figure held by her, the

right hand, left lower arm and hand. On the large standing figure opposite, the face, both hands, and part of the object held.

Helbig, *Guide*, II, No. 762.

384 GRAVE STELE BY ALXENOR. The deceased is represented playing with his dog. The inscription on the base of the stele (not shown in the cast) reads: Ἀλξήνωρ ἐπ(ο)ίησεν ὁ Νάξιος, ἀλλ' ἐσίδεσ(θε) ("Alxenor the Naxian made this, only look at it!"). Beginning of the fifth century B. C. Found at Orchomenos, Boeotia, and now in the National Museum, Athens.

Collignon, *Histoire*, I, p. 255, fig. 124.

385 GRAVE STELE, representing a girl holding a dove. Beginning of the fifth century B. C. Found on the Esquiline, and now in the Palazzo dei Conservatori, Rome.

Helbig, *Guide*, I, No. 590.

386 TERRACOTTA RELIEF, representing Bellerophon, mounted on Pegasos, slaying the Chimaera. First half of the fifth century B. C. Found in Melos, and now in the British Museum.

H. B. Walters, *Catalogue of Terracottas in the British Museum*, B 364.

387 TERRACOTTA RELIEF representing a man and woman conversing (Alkaios and Sappho?). First half of the fifth century B. C. Found in Melos, and now in the British Museum.

H. B. Walters, *Catalogue of Terracottas in the British Museum*, B 367, pl. XIX.

388 TERRACOTTA RELIEF representing Perseus riding off after slaying Medusa. First half of the fifth century B. C. Found in Melos, and now in the British Museum.

H. B. Walters, *Catalogue of the Terracottas in the British Museum*, B 365.

389 FRAGMENT OF A TERRACOTTA VOTIVE RELIEF, representing Hermes standing opposite Aphrodite, on whose right arm stands a small figure of Eros. Early fifth century. Found near Rosarno, Calabria. Now in Munich.

Michaelis, *Annali dell' Instituto*, 1867, p. 93, pl. D.

SCHOOLS OF GREECE PROPER (EXCLUDING ATTICA), THE ADJACENT ISLANDS, MAGNA GRAECIA, AND SICILY

390 BRONZE RELIEF of the seventh century B. C. The decoration is in four bands, and consists of (1) three eagles, (2) two griffins, (3) Herakles attacking a Centaur, (4) the "Persian Artemis." Found at Olympia, and now in the National Museum, Athens.
Olympia, Die Bronzen, text p. 100, No. 696, and Atlas, pl. XXXVIII.

391 BRONZE STATUETTE OF A EUMENID (?) holding a serpent. Of very archaic style. Seventh century B. C. It probably served as the support of a tripod. Found at Olympia, and now in the Museum there.
Olympia, Die Bronzen, Atlas, pl. VII, 74; text p. 23.

392 UPPER PART OF A FEMALE HEAD (perhaps Hera), wearing a kalathos, or crown. Of terracotta. Seventh century B. C. Found at Olympia, and now in the Museum there.
Olympia, Die Bildwerke, Atlas, pl. VII, 1.

393 FRAGMENTARY FEMALE HEAD, probably from the image of Hera worshipped in the Heraion at Olympia. Of yellowish white limestone. End of the seventh century B. C. Found in the neighborhood of the Heraion at Olympia, and now in the Museum there.
Olympia, Die Bildwerke, Atlas, pl. I, text pp. 1ff.

394 PERSEUS CUTTING OFF THE HEAD OF MEDUSA. Metope, of tufa, from temple C at Selinus. About 600 B. C. In the Museum of Palermo.
RESTORATIONS: On the female figure, most of the neck, breast and knees; on Perseus, middle part of the sword, parts of the hands and arms.
Benndorf, *Die Metopen von Selinunt,* pl. I, pp. 44ff.

395 FIGURE OF APOLLO (?). Early part of the sixth century B. C. From Greece, probably from Boeotia. In the British Museum.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum,* I, No. 205.

396 APOLLO OF TENEA. Early part of the sixth century B. C. Found on the site of Tenea, near Corinth, and now in the Glyptothek, Munich.

Furtwängler, *Beschreibung der Glyptothek,* No. 47.

397 HEAD OF APOLLO (?). Sixth century B. C. From the Temple of Apollo Ptoös, in Boeotia In the National Museum, Athens.

Kavvadias, *Catalogue,* No. 15.

398 HEAD OF A YOUTH. Sixth century B. C. Found at Epidauros, and now in the National Museum, Athens.

Kavvadias, *Catalogue,* No. 63.

399 FEMALE HEAD, found in the temple of Apollo Ptoös, Boeotia. Sixth century B. C. In the National Museum, Athens.

Kavvadias, *Catalogue,* No. 17.

400 BRONZE HEAD OF A YOUTH (or Aphrodite?). Sixth century B. C. Found at Kythera, and now in the Berlin Museum.

Collignon, *Histoire,* I, p. 240, fig. 116.

401 PEDIMENT OF THE TREASURY OF THE MEGARIANS at Olympia. The subject is the contest of gods and giants. Of limestone. Sixth century B. C. In the Museum at Olympia.

The inscription ΜΕΓ[ΑΡ]ΕΩΝ was found with the fragments of the Treasury, but belongs to a much later (Hellenistic) period.

Olympia, III, *Die Bildwerke,* Atlas, pls. II, III, IV.

402 GRAVE STELE, of pyramidal shape. Of bluish marble. The upper part is broken off. The interpretation of the reliefs is doubtful. Sixth century B. C. Found at Sparta, and now in the Museum there.

Tod and Wace, *Catalogue of the Sparta Museum,* p. 132, No. 1, figs. 26 and 27.

403 GRAVE RELIEF, representing either the deceased, in heroized form, or deities from the lower world, and worshippers bringing offerings to them. Sixth century B. C.

Found at Chrysapha in Laconia, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 731.

404 BRONZE RELIEF, representing a kneeling archer (Herakles?). Sixth century B. C. Found at Olympia, and now in the Museum there.

Olympia, Die Bronzen, Atlas, pl. XL, 717.

405 BEARDED HEAD, from a statue, probably of Zeus. Of bronze. Found during the excavation of the temple of Zeus at Olympia, and now in the Museum there.

Olympia, Die Bronzen, Atlas, pl. 1.

406 HEAD OF A BEARDED WARRIOR. About 500 B. C. Found at Olympia, and now in the Museum there.

Olympia, Die Bildwerke, Atlas, pl. VI, 1 and 2.

407 COLOSSAL HEAD OF A GODDESS, from the Ludovisi Collection. Early part of the fifth century B. C. In the Museo delle Terme, Rome.

The front of the nose is restored.

Helbig, *Guide*, II, No, 882.

408–427

SCULPTURES FROM THE PEDIMENTS OF THE TEMPLE AT AEGINA. Until recently the temple was thought to have been that of Athena, but inscriptions found in 1901 show that it was dedicated to Aphaia, an Aeginetan goddess. The sculptures were found in 1811 by C. R. Cockerell and Haller von Hallerstein, in the vicinity of the temple, and were bought for Ludwig I, of Bavaria, then Crown Prince, in the following year. The statues being in a very fragmentary condition, they were put together and restored by Thorwaldsen prior to their installation in the Glyptothek, Munich. The present arrangement of the casts follows his restoration, which, however, has been proved incorrect by the discoveries made during the excavations of Professor Furtwängler, in 1901, when other important fragments were brought to light. Furtwängler worked out another arrangement as the result of his discoveries, which is shown in the small models in the same room (Nos. 426, a,b). That arrangement is also somewhat conjectural. The date of the statues is about 490–480 B. C. At that time the Aeginetan sculptor

Onatas was at the height of his activity, and it is probable, therefore, that it is to him and his school that the sculptures are to be attributed. It will be noticed that the figures from the Eastern pediment are somewhat larger and of more advanced style than those of the western. They are probably either of a slightly later date, or by the hand of a more skilful artist.

STATUES FROM THE WEST PEDIMENT. The subject is probably a battle of the Trojan war. Beginning from the left end, and following in order, the figures are as follows:

408 FALLEN WARRIOR (Glyptothek, No. 79).
RESTORATIONS: The end of the nose, the edge of the hair under the right ear, the right forearm, most of the left hand, the right leg from the knee to the ankle, a piece on the under side of the right heel, the toes of both feet.

409 KNEELING WARRIOR. (Gl. 78).
RESTORATIONS: The crest of the helmet, the end of the nose, the right hand, the left forearm and tips of the fingers, the left foot and the fore-half of the right.

410 KNEELING ARCHER (Gl. 77).
RESTORATIONS: The head, the left forearm, the right arm from the middle of the upper arm, the right hand, most of the pendants on front of the armor, the edge of the chiton, and the left leg from the knee down.

411 ADVANCING WARRIOR (Gl. 76).
RESTORATIONS: The head, the right shoulder with the adjoining parts of breasts and ribs, the fingers of the right hand, the ends of the fingers of the left hand, the greater part of the shield, a piece on the right leg from the ankle halfway up to the knee, the front part of the right foot, the toes of the left foot.

412 FALLEN WARRIOR (Gl. 75).
RESTORATIONS: The neck, the right shoulder and a piece of the breast, the lower part of the right hand, the fingers of the left hand, most of the toes, pieces in the crest.

413 ATHENA (Gl. 74).
RESTORATIONS: The nose, the thumbs, the right hand, the ends of two fingers of the left, small pieces in the drapery, in the aegis, crest and shield.

414 ADVANCING WARRIOR (Gl. 80).
RESTORATIONS: The end of the nose, the crest, half of the right forearm, the right hand, the end of the left thumb, one third of the shield, both legs.

415 KNEELING ARCHER, with Phrygian cap, possibly Paris (Gl. 81).
RESTORATIONS: The point of the cap, the nose, the right half of the chin, parts of the fingers of both hands, the front half of the left foot.

416 KNEELING WARRIOR (Gl. 82).
RESTORATIONS: The head, the right shoulder, the fingers of the right hand, the left arm from just above the elbow, the right leg from the knee down, the left knee, with part of the thigh, the front part of the foot, a small round piece in front of the shoulder.

417 FALLEN WARRIOR (Gl. 83).
RESTORATIONS: The head, the left arm, parts of the right arm and hand, both legs from the knee down.

STATUES AND FRAGMENTS FROM THE EAST PEDIMENT. The subject is probably the contest of Herakles and Telamon against Laomedon of Troy.

418 HERAKLES (Glyptothek, No. 84).
RESTORATIONS: The end of the nose, a piece on the back under the left shoulder, several pendants of the armor, the left hand, the right forearm, half of the right foot, the left leg from the lower half of the knee down.

419 FALLEN WARRIOR (Gl. 85).
RESTORATIONS: The crest, part of the nose, several fingers and toes, the right leg from the middle of the thigh down.

420 ADVANCING WARRIOR (Gl. 86).
RESTORATIONS: The head, both hands including the wrists, the entire left leg, the right heel, the shield, except where it touches the shoulder, and the lower arm.

421 WARRIOR FALLEN ON HIS BACK (Gl. 87).
RESTORATIONS: The head, the right arm, the greater part of the left arm including the elbow, the shield, the entire

right leg, the left leg from the knee down, the piece of the greave which projects above the knee.

422 STOOPING FIGURE (Gl. 88).
RESTORATIONS: The nose, both arms, the greater part of the right foot, the left foot and ankle.

423 HEAD OF ATHENA, from the figure of the goddess, which probably stood in the centre of the pediment (Gl. 89).
The tip of the nose restored.

424 HELMETED HEAD, probably from an archer (Gl. 90).

425 HELMETED HEAD from a fallen warrior (Gl. 92).

426 A, B MODELS OF THE GROUPS FROM THE EASTERN AND WESTERN PEDIMENTS, as restored by Prof. A. Furtwängler. These restorations were made after his excavations on the site of the temple, and are based partly on the results of these and partly upon a careful study of the fragments in Munich, as well as the notes and sketches left by the earlier explorers. They are undoubtedly much nearer the original composition of the groups than Thorwaldsen's restorations, but are still somewhat conjectural, notably that of the eastern pediment.

427 GRIFFIN. Akroterion from one of the corners of the temple. In the Glyptothek, Munich.
The only original portions of this figure are the hind part of the body, the fore paws (not including the feet, of which only two claws are ancient), the end of the tail, and some pieces of the left wing.
Furtwängler, *Aegina*, pl. 98, 157 (Gl. 96).

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428 HEAD OF A YOUTH. Probably an Aeginetan work of the beginning of the fifth century B. C. In the Barracco Museum, Rome.
Barracco and Helbig, *Collection Barracco*, pl. XXIX.

429 THE "STRANGFORD APOLLO." First half of the fifth century B. C. In style this work bears some resemblance to the Aeginetan sculptures. Said to have been found in the island of Anaphe. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 206.

430 HEAD OF A WARRIOR. Roman copy of a Greek work of about 490–480 B. C. Similar in style to the Aeginetan sculptures. Probably from Italy. In the Glyptothek, Munich.

RESTORATIONS: The nose, the lower part of both ears, the point of the beard, the hair, and almost the whole helmet.

Furtwängler, *Beschreibung der Glyptothek*, No. 50.

ATTIC SCHOOL

431 HEAD OF DIONYSOS, from a colossal statue (*cf.* No. 432). Sixth century B. C. Found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, p. 461, fig. 43.

432 HAND HOLDING A KANTHAROS. Part of a colossal statue, to which probably the head, No. 431, also belongs. Sixth century B. C. Found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, p. 466, fig. 45.

433 HEAD OF THE "APOLLO" TYPE. Sixth century B. C. Perhaps from Athens. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 150.

434 FRAGMENT OF A GRAVE RELIEF, representing a seated woman clasping the hand of another woman. Middle of the sixth century B. C. Found in Aegina, and now in the Museum there.

A. Furtwängler, *Athenische Mitteilungen*, VIII, 1883, pl. XVII 2, p. 375.

435 GRAVE STELE OF ARISTION. The deceased is represented as a bearded warrior. On the lower border is inscribed Ἔργον Ἀριστοκλέους ("the work of Aristokles"), and on the base (not shown in the cast) the name of the deceased Ἀριστίωνος, in the genitive. The character of the

letters of the inscription shows that this is an Attic work of the latter part of the sixth century B. C. On the original are extensive traces of coloring. Found at Velanideza in Attica, and now in the National Museum, Athens.

Conze, *Attische Grabreliefs*, I, pl. II, 1, p. 4.

436 GRAVE STELE OF A WARRIOR. End of the sixth century B. C. Found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, p. 9, pl. I.

437 DRAPED FEMALE TORSO. End of the sixth century B. C. Found near Stamata, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, p. 424, pl. XII.

438 HEAD OF ATHENA. Fragment of a group representing the battle of the Gods and Giants, which decorated one of the pediments of the old temple of Athena (*Hekatompedon*) on the Akropolis of Athens. End of the sixth century B. C. Found on the Akropolis, and now in the Museum there.

Perrot et Chipiez, *Histoire de l'Art*, VIII, p. 556, fig. 281.

439 FRAGMENT OF A GRAVE RELIEF representing a youth carrying a disk on his shoulder. End of the sixth century B. C. Found near the Dipylon Gate, and now in the National Museum, Athens.

Conze, *Attische Grabreliefs*, I, pl. IV, p. 5.

440 BASE OF A GRAVE STELE. The deceased is represented as a young horseman. On the sides are two women and a bearded man. End of the sixth century B. C. Found at Lambrika, Attica, and now in the National Museum, Athens.

Conze, *Attische Grabreliefs*, pl. XI.

441 PORTRAIT OF A BEARDED MAN. About 500 B. C. Found in either Athens or Aegina, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No.308.

446—THE INSCRIPTION OF GORTYNA *in situ*
FROM G. MARAGHIANNIS, *Antiquités crétoises*

442 YOUTH MOUNTING A CHARIOT. Fragment of a votive relief. About 500 B. C. Found on the Akropolis, Athens, and now in the Akropolis Museum.

Collignon, *Histoire*, I, p. 377, fig. 194.

443 HEAD OF HERMES, from the same relief as the preceding, and also in the Akropolis Museum.

Collignon, *Histoire*, I, p. 378, fig. 195.

444 THE BIRTH OF ERICHTHONIOS. Terracotta relief of the first half of the fifth century B. C. From Athens, and now in the Berlin Museum.

Friederichs-Wolters, No. 120.

445 STATUETTE OF A WOMAN, from the Polledrara tomb, Vulci. Of tufa. Archaic Etruscan. In the British Museum.

Dennis, *Etruria*, I, p. 459.

446 LAW CODE OF GORTYNA. This inscription was discovered by Dr. F. Halbherr in 1884, cut directly on a stone wall of Gortyna, Crete, where it still remains. The letters are written in *boustrophedon* style, that is, they go from left to right and right to left alternately. The alphabet is the oldest known to us of the Greeks, and the forms of the letters are very archaic. The date of the inscription is not certain, but it probably belongs to the beginning of the sixth century B. C. The subjects dealt with in the laws are rights of property, payment for offences, rights of inheritance, the ownership of slaves, divorce, etc.

In Gallery 22.

A. C. Merriam, *American Journal of Archaeology*, I, 1885, pp. 324ff, and the references given on p. 328f.

D. Comparetti, *Monumenti antichi*, pp. 93ff.

TRANSITIONAL PERIOD

ABOUT 480–450 B. C.

(IN GALLERY 22)

WE have seen that up to the Persian wars the history of Greek sculpture is one of hard struggle and slow growth. In all parts of Greece the initial problems of sculpture in relief and in the round have been attacked and variously solved. Just at this time of approaching maturity, the Persian army threatened Greece with destruction, and had it been successful, Greek art would probably have stopped at its most promising period. But the unexpected happened, and the small army of the Greeks defeated the invading hordes of the enemy. The enthusiasm at the deliverance from this danger resulted everywhere in unprecedented activity. Besides serving as a general impetus, the Persian invasion affected art in another way. The Greek cities of the East, less fortunate than their western sisters, fell a prey to the Persians, and, as a consequence, we observe a reflux of Greek civilization from East to West. The systematic development of the Ionian School is broken off, and though the current of Ionian art can be traced down to the fourth century B. C., Ionian works are in future merely of sporadic occurrence. It is in the Greek mainland itself that art now centres, and that the fruits of the long period of early training are gathered. But though progress is rapid, art cannot proceed by sudden leaps. Forming a connecting link between the archaic period and that of the great masters, came a time of transition, which may be approximately dated from 480 to 450 B. C. During this period the sculptural works begin to show the great spirit of the new epoch, and only a lingering stiffness and occasional faultiness in execution remind us that complete mastery has not yet been attained.

447, 448 THE TYRANNICIDES HARMODIOS AND ARISTOGEITON. Roman copies of a group erected at Athens to commemorate the overthrow of the tyrants (514 B. C.). That group was the work of Kritios and Nesiotes, and was set up in 477 B. C. to replace an older one by Antenor, which was removed by Xerxes. In the Museum of Naples. Place of discovery unknown.

RESTORATIONS: On Harmodios, both arms, the left leg from the knee down, the right leg, the plinth, the tree-trunk; on Aristogeiton, the head, which is ancient, but does not belong to the statue, the left hand, three toes of the left foot, some small pieces in the drapery and plinth. The original head was bearded, and probably resembled the so-called Pherekydes head in the Museum at Madrid (*cf.* No. 449).

Frazer's *Pausanias*, II, pp. 92-99.

449 HEAD CALLED "PHEREKYDES." Roman copy of a work of the early part of the fifth century B. C. This head has been supposed to be a copy of the Aristogeiton in the group of the Tyrannicides (Nos. 447, 448). Found at Tivoli, and now in the Royal Museum at Madrid.

RESTORATIONS: The nose, the right part of the moustache, the left ear, half the right ear, the whole bust from the neck, including the inscription.

Hübner, *Antike Bildwerke in Madrid*, p. 110, No. 176, and F. Hauser, *Römische Mitteilungen*, XIX, 1904, p. 176.

450 STATUE OF A BOY. About 480 B. C. Style of Kritios and Nesiotes. Found on the Akropolis, Athens, and now in the Akropolis Museum.

Lechat, *La sculpture attique avant Phidias*, p. 452, fig. 38.

451 APOLLO AND NYMPHS, HERMES AND THE GRACES. Reliefs found in the island of Thasos, and probably from an altar erected in a sanctuary. Inscription over the door: "To the Nymphs and to Apollo leader of the Nymphs, sacrifice whatever female or male victims thou wilt, but neither the sheep nor the pig is lawful. The paean is not sung." Above this, in letters of much later type: "Aristokrates, the son of Eros." Inscription below Hermes: "To the Graces neither a goat nor a pig may be offered." 480–460 B. C. In the Museum of the Louvre.

Rayet, *Monuments de l'art antique*, I, pls. XX and XXI.

452 HEAD OF AN ATHLETE. About 470–460 B. C. Found at Perinthos, Thrace. In the Albertinum, Dresden.

P. Herrmann, *Athenische Mitteilungen*, XVI, 1891, p. 313, pls. IV, V.

453 GRAVE STELE OF A WOMAN. About 460 B. C. Found on the Esquiline, and now in the Palazzo dei Conservatori, Rome.

Bullettino comunale, XV, 1887, p. 109, pl. VI.

454 GIRL STARTING IN A RACE. Roman copy of a statue of the middle of the fifth century B. C., which was probably erected in honor of the victor in a girls' race. In the Vatican.

RESTORATIONS: The nose, and both arms from above the elbows.

Helbig, *Guide*, I, No. 378.

455 SO-CALLED "PENELOPE." Probably a grave monument. Roman copy of a statue of the middle of the fifth century B. C. In the Vatican.

RESTORATIONS: The drapery surrounding the head and extending down the left half of the back, the right hand and knee, both feet, and the rocks on which the figure is seated. The face (nose restored) is ancient, but does not belong to the statue.

Helbig, *Guide*, I, No. 92.

456 THE "SPINARIO." Bronze statue of a boy extracting a thorn from his foot. 460–450 B. C. Place of discovery unknown, and possibly the statue was never buried. In the Palazzo dei Conservatori, Rome.

Helbig, *Guide*, I, No. 617.

457 THE SO-CALLED "ESQUILINE VENUS." Probably a Roman copy of a statue of the fifth century B. C. Found on the Esquiline, Rome, and now in the Palazzo dei Conservatori.

Helbig, *Guide*, I, No. 566.

458 GRAVE STELE representing the deceased with his dog. First half of the fifth century B. C. Provenance unknown. In the Museum of Naples.

RESTORATIONS: The end of the nose, the right hand, a piece in the right arm, the greater part of the left hand, nearly the whole of the ring on the left wrist, and a piece of the stick above the left hand.

Perrot et Chipiez, *Histoire de l'Art*, VIII, p. 132, fig. 73.

459 HEAD OF APOLLO. Roman copy of a work of about 460 B. C. Found near the Olympieion in Athens, and now in the National Museum there, No. 47.

R. Kekulé, *Athenische Mitteilungen*, I, 1876, pls. 8–10, p. 177.

460 THE "CHOISEUL-GOUFFIER APOLLO." Roman copy of a statue of about 460 B. C. From the Choiseul-Gouffier Collection. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 209.

461 HEAD OF APOLLO, derived from the same original as the Apollo of the Choiseul-Gouffier Collection (No. 460). Found in the temple of Apollo, at Kyrene. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 210.

462 THE CHARIOTEER OF DELPHI. Of bronze. The fragments found with the statue make it probable that the charioteer was driving a chariot drawn by four horses. On a stone belonging to the base (not shown in the cast) is the fragmentary inscription:

(π)ολυζαλός μ' ἀνέθηκε". . .
. . ον ἄεξ' εὐώνυμ "Απολ(λόν).

The word πολυζαλός was at first taken to be a proper name, and it was thought that the monument was dedicated by Polyzelos, the younger brother of the tyrants Gelon and Hieron of Syracuse. This word, however, was found to have been substituted for another which had been erased, and there are now various theories as to its significance and the origin of the group. The latest of these is that it is an adjective meaning "much beloved." The word for which it was substituted has with some probability been reconstructed as Arkesilas, the name of a Cyrenaic king (*cf.* Washburn, *Berliner Philologische Wochenschrift*, 1905, 1358, and Svoronos, the same, 1549). This makes it

possible that the monument is identical with that described by Pausanias, X, 15, 5, as dedicated by the Cyrenaeans at Delphi, representing Battos, and the work of Amphion of Knossos. Pindar in his fourth and fifth Pythian odes celebrates the victory of the last Cyrenaic king in a horse-race which took place in 462 B. C. If the above conjectures are correct, this would give us the approximate date of the statue. The statue was found at Delphi in 1896, during the excavations of the French, under the direction of Th. Homolle. It is now in the Museum at Delphi.

Homolle, *Monuments Piot*, IV, pls. XV, XVI, pp. 169ff.

463 THE SO-CALLED "MOURNING ATHENA." 460–450 B. C. Votive relief to Athena, erected on the Akropolis, Athens, and now in the Akropolis Museum.
RESTORATIONS: The upper left hand corner of the slab, and part of the left forearm.
E. A. Gardner, *Journal of Hellenic Studies*, X, p. 268.

464 THE "MANTUAN APOLLO." Roman copy of a statue of the middle of the fifth century B. C. In the Museum of Mantua.
RESTORATIONS: The left forearm and hand, the upper half of the tree, and the head of the serpent.
Dütschke, *Antike Bildwerke in Oberitalien*, IV, No. 872.

465 APOLLO OF THE "MANTUAN" TYPE (*cf.* No. 464). Roman copy of a statue of the middle of the fifth century B. C. Formerly in the Mazarin Collection, and now in the Museum of the Louvre.
Monuments grecs, pl. 13.

466 TERRACOTTA RELIEF, representing the hunt of the Kalydonian boar. Middle of the fifth century B. C. Found in Melos, and now in the Berlin Museum.
Inventarium der Terrakotten des Berliner Antiquariums, No. 5783.

467 YOUTH HOLDING HIS HORSE. Roman (?) imitation of a relief of about 460 B. C. Said to have been found in Hadrian's Villa, Tivoli, and now in the British Museum. Small bits are restored. The genuineness of this relief has been doubted.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2206.

468-474

THE TEMPLE OF ZEUS AT OLYMPIA. This temple was begun probably about 470 B. C. The exact date of its completion is not certain, but it must have been in a fairly finished state in 457 B. C, as we read of the Spartans placing a golden shield on the apex of the eastern pediment after the battle of Tanagra, which took place in that year. The temple was excavated first on a small scale by the French, in 1829, and later by the Germans in 1875–81.

The sculptural decorations of the temple consist of:

A. THE GROUPS FROM THE TWO PEDIMENTS. The statues of these groups were found during the German excavations, in a mutilated condition and with many parts missing. They are now exhibited in the Museum at Olympia. Our casts show them as complete, following the restorations and arrangement which were made under the direction of Professor Georg Treu, in the Albertinum at Dresden.

468 EASTERN PEDIMENT (At the eastern end of Hall 38). The subject of this group is the preparation for the chariot-race between Pelops and Oinomaos, for the possession of the latter's daughter, Hippodameia. Both contestants appear before Zeus to take the oath for fair play, such as was required of all competitors at Olympia before they entered the games. In the centre stands Zeus, his head slightly turned towards Pelops, whom he favored in the contest. At the side of Pelops is Hippodameia, and on the other side of Zeus are Oinomaos and his wife Sterope. Beyond the contestants, on each side, are their two chariots, with their charioteers, and minor figures which have not been identified, though Pausanias tells us that the reclining figure on the extreme left was a personification of the river Alpheios, and the corresponding one on the right the river Kladeos, the two streams which bounded the sacred enclosure of Olympia. According to Pausanias, this group was the work of the sculptor Paionios, of Mende in Thrace, but his attribution has been disputed by modern investigators.

469 WESTERN PEDIMENT. (At the western end of Hall 38.) This group represents the contest between the Lapiths and the Centaurs, at the wedding feast of Peirithoös and Deidameia, where the drunken Centaurs attempted to carry off the bride and the other women. The struggle is represented

at its height, with the issue still uncertain. In the centre stands Apollo, the ancestor of the Lapiths, who has come to aid them in suppressing the disorder. In the direction towards which he is pointing, a youth, probably Peirithoös, rushes forward to attack a Centaur who holds a struggling woman in his grasp. If the youth is Peirithoös, this woman is probably the bride, Deidameia. On the other side of Apollo a second youth, usually explained as Theseus, the friend of Peirithoös, starts in the opposite direction, brandishing an axe in both hands. The remaining figures are Centaurs and Lapith men and women, to whom it is not possible to ascribe definite names. The sculptures from this pediment have been ascribed by Pausanias to the artist Alkamenes, but this attribution has also been disputed.

The most complete description and illustrations of the sculptures in these two pediments are in the German work on the results of the excavations, entitled *Olympia*—Text Vol. III, pp. 44-137; Atlas, Vol. III, pls. IX–XXXIV. The account of them in Frazer's *Pausanias*, III, pp. 504–522, which includes an extensive bibliography, is also recommended.

B. THE METOPES. The metopes surrounding the exterior of the temple were not sculptured, as they were in the Parthenon, this form of decoration being restricted here to the metopes of the friezes which ran above the inner porches at the front and rear of the building. In each of these friezes there were six metopes, making twelve in all, which had for their subjects the twelve labors of Herakles. Our selection of these consists of five, as follows:

From the East End:

470 HERAKLES AND ATLAS, with the apples of the Hesperides.
Olympia, Atlas, III, pls. XL, 10 and XLI.

471 HERAKLES CLEANING THE STABLE OF AUGEIAS.
Olympia, Atlas, III, pls. XLIII, 12, and XLIV, 1 and 2.

From the West End:

472 HERAKLES AND THE STYMPHALIAN BIRDS.
Olympia, Atlas, III, pls. XXXVI, 3, and XXXVII, 1, 2.

473 HERAKLES CAPTURING THE CRETAN BULL.
Olympia, Atlas, III, pls. XXXVI, 4, and XXXVII, 3.

THE RUINS OF THE TEMPLE OF ZEUS AT OLYMPIA

474 HERAKLES AND THE NEMEAN LION.

Olympia, Atlas, III, pls. XXXV, 1, and XLII, 1, 3.

Nos. 470, 471, 474 are in the Museum of Olympia; the fragments of Nos. 472 and 473 are partly in the Museum of Olympia, partly in the Museum of the Louvre.

THE GREAT PERIOD

ABOUT 450–380 B. C.

(IN GALLERIES 22-24)

IN the second half of the fifth century B. C. Greek art reached its highest development. This is the period of Athenian ascendancy. No city in Greece was so vitally affected by the Persian wars as Athens. It was chiefly owing to her courage and intellect that Greece had been saved, and from this fact she naturally derived a great stimulus. Moreover, the Persian invasion influenced her materially. The city had been sacked, her temples and public halls burned, and therefore great building operations had to be undertaken. However, the Athenians had not the leisure to carry these out at once; the walls of the city were erected in all haste, to ward off a second invasion; but the erection of temples had to be postponed until the political situation was cleared. Thus came about one of the splendid coincidences of history. For in the meantime Athens became the head of the Confederacy of Delos, formed for the safeguarding of Greece against Persia, and when the danger was over, she appropriated the funds of this league for her own uses. Hence, at the time when Athens set to work to rebuild her temples and porticoes, she had both the finances to undertake them on a magnificent scale, and the men of genius who could perform the task thoroughly well. Had the work started immediately after the battle of Salamis, Athens would not have had the same material resources, and since Greek art had not then reached its full maturity, the Parthenon sculptures would have represented the same stage of development which is shown by the Aeginetan and Olympian pediments. As it is, the monuments which within twenty years changed the appearance of the Akropolis are of such finished perfection that, even in their mutilated and fragmentary condition, they are still accepted as the highest standards of art, both in architecture and in sculpture.

In Pheidias the great promise of Greek art found its complete fulfilment. He expressed in his work the high idealism of his age, and to dignity and simplicity of conception he added perfection of technique. Fortunately his genius was recognized in his own age. During the administration of Perikles he was made chief overseer in all artistic undertakings. Thus the most important works planned in Athens at this period were entrusted to him and his assistants. The result was that Pheidias' influence became widespread, and we can see a reflex of it even in such modest works as the grave monuments. This is the more fortunate since we possess no extant sculptures made by Pheidias himself. The Parthenon sculptures indeed were probably designed by him, but he cannot have found time to execute them with his own hands. We are thus dependent for our appreciation of him either on more or less inferior Roman copies of his works, or on contemporary sculptures produced under the influence of his genius.

This period is distinguished not only for its monumental sculptures, but also for its single statues. Besides Pheidias, two names of sculptors stand out among the rest,—Polykleitos of Argos and Myron of Athens. With the Greeks themselves, other sculptors, Alkamenes for instance, were held in almost equal estimation; but in the absence of their works, or, at least of authenticated copies from them, we cannot judge of their activities. Polykleitos is the representative of the Peloponnesian School, who, true to his traditions and training, devoted himself to the perfecting of the athletic type. Myron made the action of the human body in motion his chief study, and thus worked out the Doric direction which Athenian art had taken during the first half of the fifth century.

THE PARTHENON

The Parthenon, or temple of the goddess Athena, on the Akropolis of Athens, was probably begun about 447 B. C., and finished soon after 438 B. C. The architects were Iktinos and Kallikrates; the sculptural decorations were planned and executed under the superintendence of Pheidias. In the fifth or sixth century A. D., the building was converted into a Christian church, and later into a mosque. In spite of these changes, it remained in good preservation down to the seventeenth century, except that the centre of the eastern pediment was lost. This we know from the account of travellers, Spon and Wheler, who visited Athens in 1676, and from the drawings generally said to be by Jacques Carrey, though their attribution to this artist is by no means certain (*cf.* H. Omont, *Athènes au XVIIe Siècle*, p. 4). The real

work of destruction was done during a siege of the Akropolis by the Venetians in 1687, when a bomb fell into the Parthenon and burst it asunder. In 1802 Lord Elgin removed a large part of the surviving sculptures to England, where they were soon afterwards bought by the British government, and set up in the British Museum.

Michaelis, *Der Parthenon.*

Frazer's *Pausanias*, II, pp. 304ff.

Penrose, *Principles of Athenian Architecture*, 2nd edition.

475 MODEL OF THE AKROPOLIS of Athens in its present condition (In Hall 38). This model was made expressly for the Metropolitan Museum, by Heinrich Walger, of Berlin, under the direction of Professors Curtius, Kaupert, Dörpfeld, and Kawerau. It was completed in 1895, and represents as accurately as possible the details of all the various terraces and buildings on and around the Akropolis, as they appeared in that year. All the important monuments have their names inscribed. The scale is 1:425.

476 MODEL OF THE PARTHENON, restored. (In Hall 38, see Frontispiece.) This model, which is one twentieth the full size, was made for the Willard Collection, by A. Jolly, of Paris, under the direction of Charles Chipiez, whose theory regarding the lighting of the interior it follows. This theory has not been generally accepted, because there is no evidence among existing monuments of an opening in the roof of the kind here illustrated. The system of coloring which has been adopted is almost wholly conjectural so far as the Parthenon itself is concerned, for while there are places in which the weathering of the marble shows that patterns were applied in colors or gilding, there are practically no remains of color on the building. Something, however, may be deduced from a comparison of the traces of color surviving on other Doric temples of about the same period, from which it would appear that in the color-scheme of their buildings the architects of the Doric style followed certain general principles with as much regularity as they did the characteristics of the architecture itself. These traces are at best but scanty, and all that has yet been definitely determined from observation is the following:

The use of color in the decoration seems to have been confined to the upper parts of the structure, the plane sur-

A CORNER OF THE PARTHENON, RESTORED
FROM FENGER, *Dorische Polychromie*

faces of the walls and the shafts of the columns having been left white,—the natural color of the marble in the Parthenon and other buildings of that material, and of the stucco with which those of a coarser stone were coated. For the upper members, red and blue were the principal colors employed, though patterns were picked out with other colors, and with gilding. The only part of the Doric capital which is known positively to have been painted is the channels between the rings encircling the base of the echinus. These, at least at Olympia, were red. Of the same color were the string-course above the architrave, the band above the triglyphs, and the lower member of the corona, including the spaces between the mutules. The triglyphs, the regulae, and the blocks of the mutules were painted either blue or bluish black; the guttae were usually red, but sometimes white, and occasionally even yellow or gilt. The metopes appear to have been colored only when they served as the background for reliefs, when they were painted either red or blue, otherwise they remained white. The background of sculptured friezes was always colored, either red or light blue, as was also the tympanum or background of the pediments. Cymas, wherever applied, were usually if not always decorated with a leaf-pattern in colors.

On the facts noted above see especially R. Borrmann in the *Berliner Philologische Wochenschrift,* 1895, pp. 49, 50, quoted also by Perrot et Chipiez, *Histoire de l'Art,* VII, p. 580. The best illustration of this scheme of color is given in the work on the results of the excavations at Olympia—*Olympia,* Atlas, II, pl. CXII. See also the atlas to L. Fenger's *Dorische Polychromie.* (E. R.)

As regards the SCULPTURES of the temple, it is certain that colors were applied, but no traces of the actual colors used were found, and therefore the scheme of coloring adopted on the model is entirely conjectural. Of the eastern pediment, only the five figures at the left end and the four at the right end are actually preserved; all the others have entirely disappeared, and there is no evidence for the restoration here adopted. Although but few of the figures of the western pediment survive, and these in a very much mutilated condition, the general character of the composition is well known through drawings made in the seventeenth century, when the sculptures were still in position (see above, the history of the Parthenon). It is upon these drawings that the restoration of this pediment is based.

The photographs on the pedestal of the model show the

extremely mutilated condition of such of the metopes as survive at the present time, and these offer all the data we have with regard to them. Many of those on the north and south sides have been lost. Conjecture has necessarily entered into the treatment of the restoration here. The same is true, though to a much smaller extent, of the frieze.
It should be noted that the shields on the architrave were dedicated in Roman times during a visit of Nero to Athens. On the Parthenon itself only the traces of these now remain.

The sculptures of the Parthenon consisted of:
Two Pedimental Groups.
Metopes on the four sides of the exterior of the temple.
A Continuous Frieze, running round the upper part of the cella, inside the colonnade.
The casts of these are in Gallery 24.

THE EASTERN PEDIMENT. Though the central group of this composition is lost, we know from a brief record made by Pausanias that the subject represented was the Birth of Athena. The reconstruction of the missing figures is a matter of some difficulty. It is not likely that the subject was treated as it is on vase paintings, where Athena is represented as a diminutive figure emerging from the head of Zeus. It is more probable that she stood full-grown before Zeus. A puteal in Madrid (No. 508) has been supposed, with good reason, to reproduce the scene somewhat as it was treated on the Parthenon. All the surviving figures of this pediment are included in the following casts. Beginning at the left they are:

477 HELIOS (THE SUN) in his chariot rising from the sea. There were originally four horses' heads; of these two still remain in position on the temple, at the back of the pediment.

478 MALE FIGURE, variously interpreted as Theseus, Dionysos, Mt. Olympos, etc.

479 DEMETER AND PERSEPHONE. Two female figures seated on square seats.

480 IRIS?

481, 482 THREE FEMALE FIGURES, variously interpreted as the Three Fates; the Clouds; Hestia, Gaia, and Thalassa; Hestia, Peitho and Aphrodite; etc.

483 SELENE (THE MOON) in her chariot, sinking into the sea. Only the torso of Selene and the head of one horse have survived.

Nos. 477–482 are in the British Museum. Of No. 483, the torso of Selene is in the Akropolis Museum, Athens, the head of the horse in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 303.

THE WESTERN PEDIMENT. The subject was the contest of Athena and Poseidon for the dominion of Attica. The interpretation of some of the individual figures is not certain. From left to right:

484 KEPHISSOS OR ILISSOS, a river-god. From the angle of the pediment.

485 TORSO OF HERMES.

486 UPPER PART OF THE BODY OF ATHENA. Part of the central group.

487 TORSO OF POSEIDON. Part of the central group.

488 TORSO OF A WINGED DIVINITY. Unidentified (not Nike).

489 TORSO OF AMPHITRITE.

490 FRAGMENT OF A MARINE GODDESS, seated. (Leukothea?) Only the lower limbs are preserved.

491 THALASSA. Fragment representing the right thigh of a draped female figure, seated on a rock.

492 ILISSOS OR KEPHISSOS (?). Torso of a male figure.

Nos. 484–491 are in the British Museum, except a piece of No. 487, which is in the Akropolis Museum, Athens, where is also No. 492.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 304.

Besides these figures the following fragments have been identified as probably belonging to the pedimental sculptures:

493 THE "LABORDE" HEAD, a colossal female head, thought

to belong to the Victory driving the chariot of Athena in the western pediment. It was found built into a wall of the house of the San Gallo family, in Venice, and is now in the possession of the Laborde family, in Paris.
RESTORATIONS: The nose, a small piece in the upper lip, the middle of the lower lip, the chin, and a part of the back of the head.
Michaelis, *Der Parthenon*, pl. VIII, fig. 6, p. 195.

494 FRAGMENT OF A COLOSSAL FEMALE HEAD, which used to be associated with the Athena of the western pediment. It is said to have been found built into a Turkish house at the west front of the Parthenon, but there is no other ground for the attribution, and the conventional style is very unlike the pediment figures.
Michaelis, *Der Parthenon*, pl. VIII, 14.

495 TWO FEET ATTACHED TO A PLINTH.
Michaelis, *Der Parthenon*, pl. VIII, 4.

496 FRAGMENT OF DRAPERY.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 337.

497 PART OF A SERPENT.
Michaelis, *Der Parthenon*, text p. 194.

498 FOREARM.
Michaelis, *Der Parthenon*, pl. VIII, 29.

499 FRAGMENT OF A LEFT ARM with drapery.
Michaelis, *Der Parthenon*, pl. VIII, 26.

500 FRAGMENT OF A RIGHT ARM.
Michaelis, *Der Parthenon*, pl. VIII, 30.

501 FRAGMENT OF DRAPERY.
Michaelis, *Der Parthenon*, VIII, 25.

502 PART OF A RIGHT FOOT.
Michaelis, *Der Parthenon*, pl. VIII, 32.

503 FRAGMENT OF A RIGHT ARM.
Michaelis, *Der Parthenon*, pl. VIII, 40.

504 Left Forearm.
Michaelis, *Der Parthenon*, pl. VIII, 28.

505 Fragment of an Arm.
Michaelis, *Der Parthenon*, pl. VIII, 27.

506 Fragment of a Left Thigh.
Michaelis, *Der Parthenon*, pl. VIII, 39.

507 Fragment of an Arm.
Michaelis, *Der Parthenon*, pl. VIII, 35.
Nos. 494–507 are in the British Museum, except No. 501 which is in the Akropolis Museum, Athens.

508 PUTEAL, or well-curb, with reliefs representing the birth of Athena in the presence of the Three Fates. The group with Athena may be an adaptation from the central group of the eastern pediment of the Parthenon. In the Museum of Madrid.
Friederichs-Wolters, No. 1862.

509–511 COPIES OF STATUES ON THE WESTERN PEDIMENT OF THE PARTHENON. They probably formed part of a group which reproduced the entire composition on a small scale, perhaps for a shrine or votive monument. The original of No. 509 is still extant, in its original position on the Parthenon, and has been identified with some probability as Kekrops and one of his daughters. The originals of Nos. 510, 511 are lost. In the drawings made in the seventeenth century the group No. 509 corresponds to the second and third figures on the left; No. 510 is the fourth figure on the same side, and perhaps represents another daughter of Kekrops; No. 511 is probably the third figure beyond the break on the right. These figures were found at Eleusis, and are now in the National Museum, Athens.
Kavvadias, *Catalogue*, Nos. 200–202.

512–529 METOPES.
(*a*) From the south side (Nos. 512–528): They represent scenes from the battle between the Centaurs and Lapiths at the marriage-feast of Peirithoös and Deidameia.
Michaelis, *Der Parthenon*, pl. 3, I–X, and XXVI–XXVIII; pl. 4, XXIX–XXXII.

No. 512 is still in its original position on the Parthenon, No. 521 is in the Museum of the Louvre, and the others are in the British Museum.

(*b*) From the North Side (No. 529): Part of a metope representing a draped woman seated on a rock. This is the best preserved metope from the north side; the rest are so fragmentary that the subject represented is doubtful. This one is still in position on the Parthenon.

Michaelis, *Der Parthenon,* pl. 4, XXXII.

530 THE FRIEZE. The subject of the frieze is the Panathenaic procession, which was one of the chief features of the games held every fourth year in honor of Athena. On this occasion the peplos or sacred robe of the goddess was brought to adorn her ancient image on the Akropolis, and was accompanied by offerings and victims for sacrifice. The chief magistrates of the city and a select company of young men and maidens took part in the procession. In the frieze the procession is conceived as starting from the western end, and advancing along the north and south sides, until the two lines converge upon the east.

In the casts here exhibited (Gallery 24) only a selection of slabs from each of the four sides is included, and they therefore do not give a complete idea of the composition. For this the student is referred to the atlas of Michaelis's *Der Parthenon.*

West Side. On this were represented the preparations for the procession. Our casts include the following slabs: Michaelis, pl. 9, Nos. I–IV, VI, VIII–X, XII.

On the North Side was represented a part of the procession itself, including horsemen, chariots, the elders of the city, musicians, youths carrying jars (sphondophoroi), others carrying trays (skadephoroi), and cows and sheep being led to sacrifice. Our casts include Michaelis, pls. 12 and 13, Nos. II, IV–VI, XIV, XVII, XVIII, XXVI, XXVIII XXIX, XXXI, XXXII, XXXIV–XLI.

The South Side also contained a portion of the procession, consisting of practically the same elements as that on the north, except that the musicians and the sheep led to sacrifice were not included here. Our casts include Michaelis, pls. 10 and 11, III, V, VI, IX–XIII, XV–XVII, XXII, XXV, XXIX, XXX, XXXVIII–XLIV.

On the East Side the two parts of the procession which extended along the north and south walls came together,

the climax of the composition being the central group, directly over the main door of the temple. This group probably represents the delivery of the new peplos to the priest of Athena. On each side of it is a group of seated divinities, supposed to be present on the occasion; those on the left, beginning at the centre, are Zeus, Hera, Iris or Nike, Ares or Triptolemos (?), Artemis or Demeter (?), Apollo (?), and Hermes. Those on the right are Athena, Hephaistos, Poseidon, Dionysos (?), Demeter or Peitho(?), Aphrodite and Eros. Beyond these divinities, on either side, are five men standing and conversing. These have usually been explained as the archons of the city, waiting for the arrival of the procession at the Akropolis, but recently it has been suggested that they are personifications of the ten tribes of Attica. Then follow priests or other officials, and maidens bringing the sacrificial vessels, the latter forming the head of the procession itself.

Of this portion of the frieze our selection includes Michaelis, pl. 14, IV, parts of V and VI, VII, and part of VIII.

The WEST FRIEZE is still in its original position on the Parthenon, with the exception of the two slabs at the left end, which are in the British Museum. The rest of the frieze, from the north, south, and east sides, is for the most part in the British Museum, but there are a number of slabs in the Akropolis Museum, at Athens, and one in the Museum of the Louvre.

531–540

SCULPTURES ILLUSTRATING THE STATUE OF ATHENA PARTHENOS. The colossal statue of Athena, of ivory and gold, which Pheidias made for the interior of the Parthenon, and which was dedicated in the year 438 B. C., disappeared during the dark ages. For our knowledge of it we are dependent upon the descriptions of ancient writers, and upon copies of it, mostly upon a very small scale, which are scattered through the museums of Europe. The information to be gathered from both these sources is summarized by Frazer, in his *Pausanias*, Vol. II, pp. 312ff. The casts in this collection illustrating the statue may be divided into two classes,—figures in the round, all of which are of late date, and by inferior sculptors; and representations of the goddess on reliefs of various periods. These illustrations show considerable variations; moreover, there are discrepancies between all of them and the descriptions, in one or more details. This shows that none of them is to be relied on for more than a general suggestion of the original.

531 THE "VARVAKEION" ATHENA. Found near the Varvakeion in Athens, and now in the National Museum there.

Lange, *Athenische Mitteilungen*, V, 1880, p. 370, and VI, 1881, p. 56, pls. I and II.

532 THE "LENORMANT" ATHENA. Found near the Pnyx in Athens, and now in the National Museum there.

Fr. Lenormant, *Gazette des Beaux-Arts*, 1860, pp. 129, 203, and 278.

533 BRONZE STATUETTE. Found near Stradella, and now in the Museo di Antichità, Turin.

Dütschke, *Antike Bildwerke in Oberitalien*, IV, No. 296.

534 MINERVE AU COLLIER, so called. Formerly in the Villa Borghese, and now in the Museum of the Louvre, No. 91.

RESTORATIONS: The nose, the mouth, the heads of the sphinx and the griffins, some pieces of the hair and the aegis, both arms, the lance, and the shield.

Th. Schreiber, *Die Athena Parthenos des Phidias*, p. 567.

535 RELIEF HEADING A DECREE. It represents Athena with a male divinity, probably the patron god to whom the inscription had reference. The figure of Athena is copied from the statue of Athena Parthenos. Second half of the fifth century B. C. Found near the Propylaia, Athens, and now in the Akropolis Museum.

Schöne, *Griechische Reliefs*, pl. XII, No. 62.

536 RELIEF, PROBABLY THE HEADING OF A DECREE, representing Athena, a worshipper, and a shield-bearer. The figure of Athena is copied from the statue of Athena Parthenos. Second half of the fifth century B. C. Found on the Akropolis, Athens, and now in the Akropolis Museum.

Schöne, *Griechische Reliefs*, pl. XIX, No. 85.

537 VOTIVE RELIEF TO ATHENA. Fragmentary relief representing worshippers about to sacrifice a pig to Athena. The figure of the goddess resembles the statue of Athena Parthenos. In the Akropolis Museum, Athens.

Michaelis, *Der Parthenon*, pl. XV, 17.

538 FRAGMENTARY RELIEF, PROBABLY THE HEADING OF A DECREE, representing Athena crowning a mortal, perhaps a Colophonian. The part of the inscription which is preserved contains the name Κολοφων(ίου). The figure of Athena is copied from the statue of Athena Parthenos. Latter part of the fifth century B. C. Found on the Akropolis, Athens, and now in the Akropolis Museum.

Schöne, *Griechische Reliefs*, pl. XXII, No. 96.

539 RELIEF, PROBABLY THE HEADING OF A DECREE, representing Athena carrying a small Nike (Victory) who is in the act of crowning a priestess. The figure of Athena is a free copy of the statue of Athena Parthenos. Fourth century B. C. From Athens. In the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 881.

540 FRAGMENT OF A COPY OF THE SHIELD OF THE ATHENA PARTHENOS. The reliefs represent the battle of Greeks and Amazons. The great interest of this scene lies in the fact that both Perikles and Pheidias are introduced among the combatants, the former brandishing a spear in front of his face, and the latter as a bald old man grasping an axe with both hands. We know their identity from a description of the shield by Plutarch, in his life of Perikles (XXXI, 25, 26). The fragment was found in Athens, and is now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 302.

For architectural details from the Parthenon, see Nos. 1196-1202.

SCULPTURES FROM OTHER TEMPLES IN ATTICA AND ELSEWHERE

541, 542 METOPES OF THE SO-CALLED THESEION (Temple of Hephaistos?), Athens. Middle of the fifth century B. C. They represent :

541 Contest of Theseus and Kerkyon.

542 Contest of Theseus and Skeiron.

Both are still in their original position.
Baumeister, *Denkmäler*, III, figs. 1864 and 1865.

543–552

RELIEFS FROM THE TEMPLE OF NIKE APTEROS on the Akropolis, Athens. Latter part of the fifth century B. C.

543, 544 TWO SLABS FROM THE NORTH AND SOUTH FRIEZES, representing a battle between Greeks and Persians. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, Nos. 423–425.

545 TWO WINGED VICTORIES ABOUT TO SACRIFICE A COW. From the Balustrade of the Temple.

Kekulé, *Die Reliefs an der Balustrade der Athena Nike*, pl. I, A.

546 A VICTORY BINDING HER SANDAL. From the same. Kekulé, pl. IV, O.

547 A VICTORY CROWNING A TROPHY. From the same. Kekulé, pl. IV, M.

548 A VICTORY HOLDING A GREAVE. From the same Kekulé, pl. V, R.

549 ATHENA SEATED ON A ROCK. From the same. Kekulé, pl. II, E.

550–551 TWO FRAGMENTS OF VICTORIES. From the same. Kekulé, pl. III, J, and IV, N.

Nos. 545–551 are in the Akropolis Museum, Athens.

552 DECORATION OF A HERMA. Roman relief, with figures copied from those on the Nike Balustrade. Said to have been found near Naples. Now in the Glyptothek, Munich.

PRINCIPAL RESTORATIONS: Of the woman on the left, the face, the right arm, and fingers of the left hand; of the one on the right, the nose, ear, and part of the hair above the forehead. Also the face and other parts of the herma.

Furtwängler, *Beschreibung der Glyptothek*, No. 264.

For the Maidens from the Porch of the Erechtheion, see the casts from the Erechtheion in the architectural section, Nos. 1203-1225.

553 THE FRIEZE OF THE TEMPLE OF APOLLO EPIKOURIOS AT PHIGALEIA, in Arkadia. (In Hall 38, under the pediments of the Temple of Zeus at Olympia.) The date of the construction of the temple is not known. It was built in recognition of the deliverance from a plague, which may have been that which visited Athens soon after the outbreak of the Peloponnesian War (431 B. C.). The architect was Iktinos, the same who built the Parthenon (completed 438 B. C.). The frieze, which originally encircled the four walls of the cella, on the inside, was discovered among the ruins of the temple in 1811, 1812, by Cockerell, Haller, Lynckh, Stackelberg, etc., and soon afterwards acquired by the British Museum. It consists in all of twenty-three slabs; of these nine on the west side and two on the north side represent the battle of Lapiths and Centaurs; one on the north side, eight on the east side, and three on the south side represent the battle of Greeks and Amazons. The order of the slabs is not certain. The one here followed is that adopted in the British Museum. Besides individual contests of Centaurs and Lapiths, and Greeks and Amazons, there are represented Apollo and Artemis coming to the aid of the Lapiths; two Lapith women taking refuge at the statue of a goddess, probably Artemis; two Centaurs lifting a rock to crush the invulnerable Kaineus; Herakles and an Amazon in single combat.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, pp. 277–287.

554–559

SCULPTURES FROM THE "NEREID MONUMENT," at Xanthos in Lycia. Discovered by Sir Charles Fellows, and now in the British Museum. End of the fifth or beginning of the fourth century B. C. In Gallery 25.

554–557 FOUR FIGURES OF NEREIDS which occupied the intercolumniations of the structure.

Michaelis, *Monumenti dell' Instituto*, X, pl. XI, Nos. I, II, IV, V.

558 A–D FOUR SLABS FROM THE FIRST FRIEZE, which probably surrounded the lower part of the base The subject is a contest of Greeks and barbarians.

Monumenti, X, pl. XIII, A, pl. XIV, L, N, Q.

559 A–D FOUR SLABS FROM THE SECOND FRIEZE, which probably surrounded the upper part of the base. They represent battle-scenes round a walled city.

A. Marching Hoplites. (*Monumenti*, X, pl. XV, G.)

B. Assault on a Gate of the City. (*Monumenti*, X, pl. XV, H and I.)

C. Sortie from the City. (*Monumenti*, X, pl. XV, P.)

D. Surrender of the Garrison to the victorious general. (*Monumenti*, X, pl. XV, V.)

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, pp. 1ff.

SCULPTURES ILLUSTRATING THE STYLE OF MYRON

560 DISKOBOLOS (Disk-thrower). Roman copy of a statue by Myron. About 450 B. C. The head, which is restored, is wrongly attached; in the original it was turned toward the hand which holds the disk (*cf.* No. 561). Found in Hadrian's Villa at Tivoli, and now in the British Museum.

Restorations: The head, both hands, a piece under the right arm, the right knee, a small piece in the right leg, parts of the toes, part of the disk.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 250.

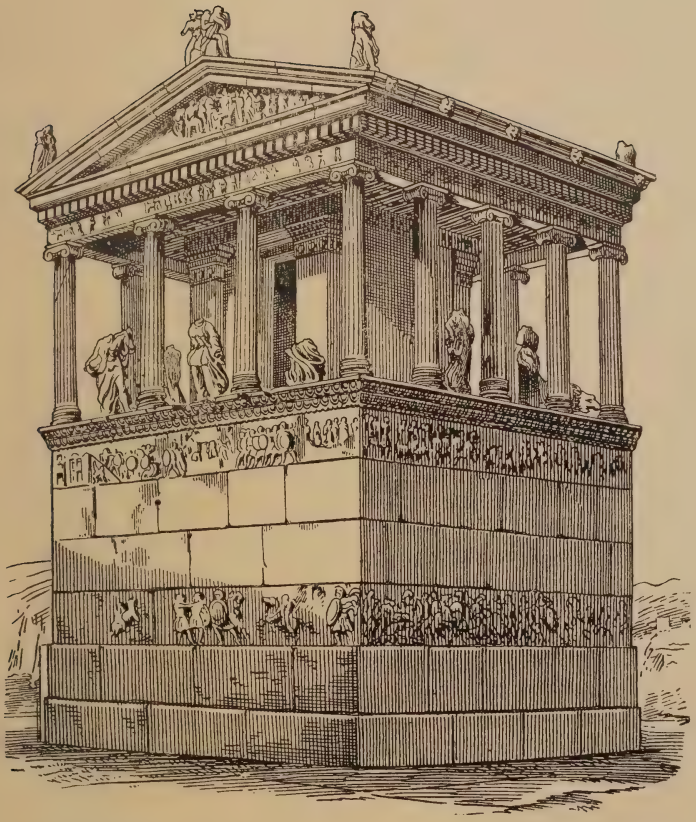
561 DISKOBOLOS. Conjectural restoration of the statue by Myron. About 450 B. C. This is a composite cast, made under the direction of Professor Furtwängler. The body is reproduced from the statue in the Vatican, and the head from that in the Lancellotti Palace, Rome.

Helbig, *Guide*, I, No. 333, and Collignon, *Histoire*, I, pl. XI.

562 MARSYAS. Roman copy of a statue by Myron. About 450 B. C. The original formed part of a group representing Athena throwing away the flutes before Marsyas. Found on the Esquiline, and now in the Lateran Museum, Rome.

Restorations: Both ears, both arms from the shoulders, the left leg from knee to ankle, the front half of the right foot, the plinth, excepting the part which belongs to the left foot.

Helbig, *Guide*, I, No. 661.



THE NEREID MONUMENT, AS RESTORED BY SIR C. FELLOWS

FROM THE BRITISH MUSEUM CATALOGUE, VOL. II.

563 ATHLETE POURING OIL INTO HIS HAND. Roman copy of a statue of the school of Myron. The head, however, is treated in the style of Praxiteles (first half of the fourth century B. C.). Place of discovery unknown. In the Glyptothek, Munich.
RESTORATIONS: The right arm with the shoulder, the left forearm with the hand, parts of both knees, the left shoulder-blade, the greater part of the right half of the back.
Furtwängler, *Beschreibung der Glyptothek*, No. 302.

564 ATHLETE POURING OIL INTO HIS HAND. Roman copy of a statue of the same type as No. 563. Here the body is treated in the style of the fourth century B. C. Formerly in the Chigi Collection, and now in the Albertinum, Dresden.
Friederichs-Wolters, No. 463.

SCULPTURES SHOWING THE CHARACTERISTICS OF THE ATTIC SCHOOL OF THE PERIOD

(At the beginning are placed those that belong to the circle of Pheidias.)

565 THE "LEMNIAN" ATHENA OF PHEIDIAS? Composite cast, made up from a head in the Museo Civico of Bologna, and parts of two statues in the Albertinum, Dresden, under the direction of Professor Furtwängler.
Furtwängler, *Masterpieces*, pls. I–III, and pp. 3ff.

566 COLOSSAL STATUE OF DEMETER OR HERA. Roman copy of a statue of the second half of the fifth century B. C. Formerly in the court of the Cancelleria, Rome, and now in the Vatican.
RESTORATIONS: The end of the nose and the adjoining part of the upper lip, the lower lip, part of the chin, the edges of the ears, both arms, the right foot, with the end of the chiton, four toes of the left foot, various fragments on the robe, most of the plinth.
Helbig, *Guide*, I, No. 297.

567 ATHENA, KNOWN AS THE "MINERVA MEDICI." Copy of a statue of the second half of the fifth century B. C. Place of discovery unknown. In the École des Beaux-Arts, Paris.
Furtwängler, *Masterpieces*, fig. 6, pp. 27ff.

568 "VENUS GENETRIX." Probably a replica of a statue by Arkesilas (first century B. C.),which may have been a copy of the "Aphrodite of the Gardens," by Alkamenes, a pupil or younger contemporary of Pheidias (latter part of the fifth century B. C.). Found at Fréjus, France, and now in the Museum of the Louvre.

Collignon, *Histoire*, II, p. 118, fig. 57.

569 FEMALE HEAD. Roman copy of an Attic work of the latter part of the fifth century B. C. Same type as No. 568. The place of discovery is unknown. In the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 608.

570 HEAD OF THE "BARBERINI HERA." From a statue which is a Roman (?) copy of a work of the second half of the fifth century B. C. Said to have been found on the Viminal, Rome, and now in the Vatican.

RESTORATIONS: The nose, the right arm, the left forearm, various fragments in the mantle, and most of the plinth.

Helbig, *Guide*, I, No. 301.

571 ATHENA, THE SO-CALLED "PALLAS GIUSTINIANI." Roman copy of a statue, probably of the end of the fifth or beginning of the fourth century B. C. Found on the site of an ancient temple of Minerva, in Rome, of which it was probably the sacred image. In the Braccio Nuovo of the Vatican.

RESTORATIONS: The sphinx on the helmet (except its fore feet), the right forearm with the hand holding the spear, the greater part of the spear, pieces in the fingers of the left hand, the head of the serpent.

Helbig, *Guide*, I, No. 51.

572 ATHENA FROM VELLETRI. Roman copy of a work of the latter part of the fifth century B. C. This statue has been ascribed by Furtwängler to the sculptor Kresilas, but without sufficient authority. Found at Velletri, and now in the Museum of the Louvre.

RESTORATIONS: Both hands and parts of both feet.

Furtwängler, *Masterpieces*, pp. 141ff.

573 BUST OF ATHENA. Roman copy of a work of the second half of the fifth century B. C. For the type *cf.* No. 572. Found near Tusculum, and now in the Glyptothek, Munich.

Furtwängler, *Beschreibung der Glyptothek*, No. 213.

574 BUST OF PERIKLES. Roman copy of a Greek work, possibly by Kresilas, of the end of the fifth century B. C. Found at Tivoli,. In the British Museum.
RESTORATIONS: The nose and small bits of the helmet.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No, 549.

575 HORSEMAN. Fragment of a relief. Of Boeotian limestone. Second half of the fifth century B. C. Brought by Prince Giustiniani from Greece to Italy, and now in the Vatican.
RESTORATIONS: The nose of the man, pieces in his wrist, the tip of the horse's ear, and the right half of the upper edge.
Amelung, *Die Skulpturen des vaticanischen Museums*, I, No. 372A.

576 HEAD OF A YOUTH. Attic. After 450 B. C. Found on the Akropolis, Athens, and now in the Akropolis Museum.
Lechat, *La sculpture attique avant Phidias*, p. 482, fig. 44.

577 THE "ELEUSINIAN SLAB." Relief representing Demeter, Persephone and Triptolemos. Second half of the fifth century B. C. Found at Eleusis, and now in the National Museum, Athens, No. 126.
The cracks between the fragments composing the slab have been partially filled with plaster; otherwise there are no restorations.
Svoronos, *Das athener Nationalmuseum*, pls. XXIV, XXV.

578 RELIEF REPRESENTING MEDEA AND THE DAUGHTERS OF PELIAS. Probably an original work of the second half of the fifth century B. C. Found on the site of the old French Academy at Rome, and now in the Lateran Museum, Rome.
Helbig, *Guide*, I, No. 635.

579 ORPHEUS, EURYDIKE AND HERMES. Roman copy of a relief of the second half of the fifth century B. C. In the Villa Albani, Rome.
RESTORATIONS: Both feet of Orpheus, the right foot of Eurydike, the right hand and half the forearm of Hermes.
Helbig, *Guide*, II, No. 790.

580 RELIEF WITH A SEATED FEMALE FIGURE, perhaps a divinity. Second half of the fifth century B. C. Found

at Ikaria, Attica, and now in the National Museum, Athens.
C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 468; VIII, 1892, pl. XIII.

581 ASKLEPIOS OR ZEUS. Roman copy of a statue of the second half of the fifth century B. C. Found at Antium, and now in the Albertinum, Dresden.
RESTORATIONS: The nose, the upper lip, the left arm (not including the hand), the right forearm, both feet, the plinth, tree-trunk, and sceptre.
Olympia, III, *Die Bildwerke*, Text, p. 226.

582 STATUETTE OF AN AMAZON. About 400 B. C. Found on the island of Salamis, and now in the Albertinum, Dresden.
RESTORATIONS: The head, the neck, a small piece on the right breast, the left forearm, the right hand, with the greater part of the axe, both legs from knees down, the lower part of the mantle, and the base.
Friederichs-Wolters, No. 518.

583 BUST OF ALKIBIADES (?). Roman copy of a work of the end of the fifth century B. C. In the Vatican.
RESTORATIONS: The tip of the nose, part of the left ear.
Helbig, *Guide*, I, No. 91.

584 BUST OF HEPHAISTOS. Roman copy of a work of the second half of the fifth century B. C. Found in the Piazza di Spagna, Rome, and now in the Vatican.
RESTORATIONS: The front of the nose, portions of the hair, part of the breast.
Helbig, *Guide*, I, No. 89.

SCULPTURES RELATED TO POLYKLEITOS AND HIS SCHOOL

585 DORYPHOROS (Spear-bearer). Roman copy of a statue by Polykleitos, of Argos, which was executed in the second half of the fifth century B. C. Found at Pompeii, and now in the Museum of Naples.
The statue was broken in several places, but it is believed that with unimportant exceptions the repairs have been made with the original pieces, though considerably retouched.
Collignon, *Histoire*, I, pl. XII, pp. 488ff.

586 DIADUMENOS (Youth binding his head with a fillet as a sign of victory in the games). Roman copy of a statue by Polykleitos. Found at Vaison, France, and now in the British Museum.
RESTORATIONS: The nose, the fingers of the right hand, parts of the left thigh, the left shin and heel; also the upper part of the stump.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 500.

587 DIADUMENOS. Another copy of the same statue, with slight variations in the head, etc. From the Farnese Collection. In the British Museum.
RESTORATIONS: The nose and parts of the band.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 501.

588 HEAD OF THE DIADUMENOS. From a Roman copy (*cf.* No. 586). Formerly in the Chigi Collection, and now in the Albertinum, Dresden.
RESTORATIONS: The nose and the upper lip.
Furtwängler, *Masterpieces*, p. 240, pls. X and XI.

589 WOUNDED AMAZON. Roman copy of a statue (by Polykleitos?) of the second half of the fifth century B. C. Found in the Vicolo di S. Nicolò di Tolentino, Rome, and now in the Berlin Museum.
RESTORATIONS: The nose, right arm, left forearm and hand, both feet, the pillar and small pieces, chiefly in the drapery.
Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 7.

590 WOUNDED AMAZON. Another Roman copy of the same statue. Provenance uncertain. In Lansdowne House, London.
RESTORATIONS: Half of the nose, the half of the right arm turned towards the spectator, the tip of the thumb and four fingers of the right hand, half the left forearm, including the hand, both legs from below the knee, and most of the column.
Michaelis, *Ancient Marbles in Great Britain*, p. 462, No. 83.

591 HEAD OF A WOUNDED AMAZON. From a Roman copy of the same statue. Formerly in the Townley Collection, and now in the British Museum.

RESTORATIONS: The tip of the nose, the throat, and the bust.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 503.

592 THE "FARNESE HERA." Roman copy of a work of the second half of the fifth century B. C. The type was probably derived from the Argive statue of Hera, by Polykleitos. Formerly in the Farnese Collection, and now in the Museum of Naples.

RESTORATIONS: The end of the nose, and a piece on each side of the bust.

Baumeister, *Denkmäler*, III, p. 1353, fig. 1506.

593–595 FRAGMENTS OF SCULPTURES FROM THE HERAION NEAR ARGOS.

593 HEAD OF HERA (?). From one of the pediments. *Argive Heraeum*, pl. XXXVI.

594 HELMETED HEAD (ATHENA ?). From a metope. *Argive Heraeum*, pl. XXXIII, 1 and 2.

595 HEAD OF AN AMAZON. From a metope. *Argive Heraeum*, pl. XXXI, 3.

School of Polykleitos, about 420 B. C. In the National Museum, Athens.

596 THE "IDOLINO." Bronze statue of a boy, probably in the act of making a libation in recognition of his victory in an athletic contest. School of Polykleitos; second half of the fifth century B. C. Found at Pesaro, near Ancona, and now in the Museo Archeologico, Florence.

W. Amelung, *Führer durch die Antiken in Florenz*, No. 268.

597 YOUNG PAN. Roman copy of a statue of the school of Polykleitos. By Marcus Cossutius Cerdo (first century A. D.). Inscribed on the stump [Μάα]ρκος [Κοσ]σού[τι]ος Κέρδων ἐποίει. In the British Museum.

RESTORATIONS: Both arms, the legs from the knees down, the base, the lower part of the support.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1666.

598 STATUE OF AN ATHLETE. Roman copy of a work of the second half of the fifth century B. C. Style of Polykleitos. In the Albertinum, Dresden.
RESTORATIONS: The left part of the upper lip and the nose.
Furtwängler, *Masterpieces*, p. 265, pl. XII.

599 DIONYSOS. Roman copy of a statue of the school of Polykleitos (end of the fifth or beginning of the fourth century B. C.). Found in Hadrian's Villa, Tivoli, and now in the Museo delle Terme, Rome.
RESTORATIONS: The front of the nose, a piece on the chin, the hoofs on the nebris, some of the fingers of the left hand, the left foot and leg from below the knee, most of the tree-trunk, and the plinth.
Helbig, *Guide*, II, No. 1022.

600 BRONZE HEAD of a victorious athlete. Second half of the fifth century B. C. Found in the neighborhood of Naples, and formerly in the Villa Albani. Now in the Glyptothek, Munich.
RESTORATION: The bust.
Furtwängler, *Beschreibung der Glyptothek*, No. 457.

MISCELLANEOUS SCULPTURES OF THE PERIOD

601 THE NIKE OF PAIONIOS. Votive offering of the Messenians and Naupaktians at Olympia. The inscription on the base reads:

Μεσσάνιοι καὶ Ναυπάκτιοι ἀνέθεν Διὶ
Ὀλυμπίῳ δεκάταν ἀπὸ τῶν πολεμίων.
Παιώνιος ἐποίησε Μενδαῖος
καὶ ταχρωτήρια ποιῶν ἐπὶ τὸν ναὸν ἐνίκα.

"The Messenians and the Naupaktians dedicated this statue to the Olympian Zeus with a tithe of the spoils taken from their enemies. Paionios of Mende made it; he was also victorious in the competition for the akroteria on the temple." The campaign referred to is probably that of Sphakteria, B. C. 425, and the date of the statue is therefore probably about B. C. 420. It was found at Olympia, near its original site, east of the temple of Zeus. In the Museum of Olympia.
Olympia, III, *Die Bildwerke*, Atlas, pls. 46–48.

602 BRONZE STATUE OF A BOY. About 400 B. C. Found in the sea, probably near Eleusis. In the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 1.

603 HEAD OF KRONOS. Roman copy of a work of the end of the fifth or the beginning of the fourth century B. C. In the Vatican.

RESTORATIONS: The nose, the lower part of the garment hanging from the head, the bust.

Helbig, *Guide*, I, No. 239.

604 HEAD OF HERA (?), said to have been found at Girgenti. Roman (?) copy of a work of the second half of the fifth century B. C. The genuineness of this head has been doubted. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 504.

605 THE BORGHESE ACHILLES OR ARES, so called. Roman copy of a statue of the end of the fifth or beginning of the fourth century B. C. Formerly in the Borghese Collection in Rome, and now in the Museum of the Louvre, No. 866.

RESTORATIONS: Half of the right hand, the left arm from the deltoid, three toes of the right foot, the large toe of the left foot.

Friederichs-Wolters, No. 1298.
Furtwängler, *Masterpieces*, p. 89, note 8.

606 THE "MATTEI AMAZON." Roman copy of a statue of the second half of the fifth century B. C. Wrongly restored as in the act of taking off her bow. The original motive is uncertain. Formerly in the Villa Mattei, and now in the Vatican.

RESTORATIONS: The neck, both arms, the right leg from the knee to the ankle, the crest of the helmet, the upper half of the quiver, the upper half of the tree-trunk, with the shield and axe upon it. The head is ancient, but does not belong to the statue.

Helbig, *Guide*, I, No. 195.

607 AMAZON. Roman copy of a statue of the second half of the fifth century B. C. reproducing the same type as No. 606. Formerly in the Villa d'Este, at Tivoli, and now in the Museum of the Capitol, Rome.

RESTORATIONS: The neck, the right arm, the left upper arm, the index finger, middle finger and end of the thumb of the left hand, the bow, the right foot, the left leg from the middle of the thigh to below the knee, the toes of the left foot, the upper part of the stump, the plinth and the helmet. The head is ancient, but does not belong to the statue.

Helbig, *Guide*, I, No. 530.

608 STANDING DISKOBOLOS. (disk-thrower). Roman copy of a statue of the end of the fifth century B. C. Ascribed by some archaeologists to the sculptor Alkamenes, but without sufficient foundation. Found on the Appian Way, and now in the Vatican.

RESTORATIONS: The fingers of the right hand, and a few unimportant pieces.

Helbig, *Guide*, I, No. 331.

609 COLOSSAL BUST OF HERA OR DEMETER. Roman copy of a work of the second half of the fifth century B. C. Formerly in the Ludovisi Collection, and now in the Museo delle Terme, Rome.

RESTORATIONS: The end of the nose and a piece of the neck.

Helbig, *Guide*, II, No. 880.

610 SO-CALLED DIOMEDES. Roman copy of a statue of the second half of the fifth century B. C. In the Glyptothek, Munich.

RESTORATIONS: The nose, parts of the chlamys and the sword. The cast shows the figure without the legs and forearms, which have been restored on the original.

Furtwängler, *Beschreibung der Glyptothek*, No. 304.

611 STATUE OF A YOUTH in the act of crowning himself (?). Roman copy of a work of the end of the fifth century B. C. In the Barracco Museum, Rome.

Barracco and Helbig, *Catalogue of the Barracco Collection*, pls. XXXVIII, XXXVIIIa.

612 NIKE (VICTORY) SACRIFICING A BULL. Roman copy of a fifth century type. Found in the Villa of Antoninus Pius, near Lanuvium, and now in the British Museum.

RESTORATIONS: On the Nike, the wings, the neck, the right

arm from the shoulder, parts of the drapery, and the right foot. On the bull, the left fore leg and some minor parts, including a portion of the plinth.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1699.

GRAVE MONUMENTS OF THE FIFTH AND FOLLOWING CENTURIES

(IN GALLERIES 22 AND 23)

IN the sculptured grave stelae of the fifth and fourth centuries B. C., the favorite subject is the representation of the person on whose grave the relief was placed, surrounded by the people and things associated with him in his life on earth. There is never an attempt to show the departed in his future existence, and only in rare cases do we find a death-bed scene. The hunter appears with his dog (No. 637), the athlete with his oil flask (No. 620), the warrior fighting (No. 630), and the lady of the house is waited on by her maid-servant (No. 618). In others we find a family group, sometimes of two, often of more figures. Here there is generally an indirect reference to death. An indescribable sadness pervades the scene, as though the shadow of coming sorrow was upon the group; often this feeling of approaching departure is further emphasized by representing the two principal figures as clasping hands in a long farewell. Such groups were doubtless erected over family graves. The names of the deceased are frequently inscribed.

It is important to realize that these stelae were the works not of eminent sculptors, but of simple artisans, and were turned out in large quantities, just as tombstones are to-day. The execution in them is therefore often superficial, and the figures cannot be regarded as individual portraits, but rather as general types. A number of them were probably kept in stock, and the names inscribed as occasion arose. The chief charm of these reliefs is their perfect simplicity; if we compare them with some modern productions, this quality is very noticeable, and teaches us that in Athens restraint and good taste did not remain the peculiar possession of distinguished artists, but pervaded all classes of the community.

613 STELE OF VEKEDAMOS. The relief represents a young man, and is inscribed Γεκέδαμος. Middle of the fifth century B. C. Found at Larissa, in Thessaly, and now in the National Museum, Athens, No. 734.

Friederichs-Wolters, No. 39.

614 STELE OF POLYXENE. Inscribed, on the edge, Πολυξεναία ἐμμί, "I am Polyxene." Middle of the fifth century B. C. Found at Larissa, in Thessaly, and now in the National Museum, Athens, No. 733.

Friederichs-Wolters, No. 40.

615 HEAD OF A YOUTH. Fragment of a grave relief, of the middle of the fifth century B. C. Said to have been found at Megara, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 735.

616 STELE OF A YOUTH, represented as carrying a hare and an apple. Middle of the fifth century B. C. Found in Thessaly, and now in the National Museum, Athens.

Kavvadias, *Catalogue*, No. 741.

617 STELE OF PHILIS. Inscribed Φίλις Κλεομέδους, "Philis, daughter of Kleomedes." The relief represents a girl holding a casket. Middle of the fifth century B. C. Found in the island of Thasos, and now in the Museum of the Louvre, No. 766.

Prachov, *Annali dell' Instituto*, 1872, pl. L, p. 185.

618 STELE OF HEGESO, representing an Athenian lady waited on by her attendant. Inscribed: Ἡγησώ Προξένου. "Hegeso, daughter of Proxenos." Attic; second half of the fifth century B. C. On its original site in the Kerameikos.

Conze, *Attische Grabreliefs*, No. 68, pl. XXX.

619 FRAGMENT OF A STELE, representing a bearded man holding a staff. Second half of the fifth century B. C. Found at Ikaria, in Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 467, VII, pl. XI, 2.

620 THE AGATHOKLES STELE. Stele representing a young athlete with his dog, strigil, and oil-jug. Second half of the fifth century B. C. The inscription Ἀγαθόκλη χαῖρε, "Agathokles farewell," is several hundred years later than the monument itself. Found at Thespiae, in Boeotia, and now in the National Museum, Athens.

Kavvadias, *Catalogue*, No. 742.

621 FRAGMENT OF A STELE, representing a woman standing. Second half of the fifth century B. C. Found at Mantineia, and now in the National Museum, Athens, No. 226.

G. Fougères, *Bulletin de correspondance hellénique*, XII, 1888, pl. IV, p. 376.

622 UPPER PART OF A STELE, representing a youth with his slave and pet animals. Second half of the fifth century B. C. Found at Aegina, and now in the National Museum, Athens.

Conze, *Attische Grabreliefs*, No. 1032, pl. CCIV.

623 UPPER PART OF A STELE, representing a bearded man in a himation. Attic; second half of the fifth century B. C. Found at Karystos, in Euboea, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 736.

624 STELE OF MYNNO. Inscribed Μύννω. The relief represents a young girl spinning. Attic; fifth century B. C. Found between Athens and the Peiraieus, and now in the Berlin Museum, No. 737.

Conze, *Attische Grabreliefs*, No. 38, pl. XVII.

625 STELE OF A GIRL (AMPHOTTO). Of Boeotian stone. Inscribed Ἀμφοττο. Fifth century B. C. Found at Thebes, and now in the National Museum, Athens.

Kavvadias, *Catalogue*, No. 739.

626 FRAGMENT OF A STELE, with the head of a woman. Latter part of the fifth century B. C. In Lansdowne House, London.

Conze, *Attische Grabreliefs*, No. 586, pl. CXVI.

627 LARGE RELIEF IN THE VILLA ALBANI. This is perhaps a grave stele, and represents a young warrior killing his foe. Attic; about 400 B. C. Found near the arch of Gallienus, Rome, and now in the Villa Albani.
RESTORATIONS: The nose of the standing figure and a piece in his left forearm; also the right ear and a piece in the face of the horse.
Helbig, *Guide*, II, No. 759.

628 STELE OF XANTHIPPOS, representing a bearded man holding either a foot, perhaps as a votive offering to commemorate a cure, or a last, to indicate the trade of the deceased. Inscribed Ξάνθιππος. Attic; end of the fifth century B. C. Found in Athens, and now in the British Museum, No. 628.
Conze, *Attische Grabreliefs*., No. 696, pl. CXIX.

629 STELE REPRESENTING A GIRL, carrying a casket. End of the fifth century B.C. Formerly in the Palazzo Giustiniani alle Zattere, Venice, and now in the Berlin Museum.
Friederichs-Wolters, No. 241.

630 STELE OF DEXILEOS representing a young warrior killing his foe. The inscription, which is on the base and is not shown in the cast, reads: Δεξιλέως Λυσανίου Θορίκιος. Ἐγένετο ἐπὶ Τεισάνδρου ἄρχοντος, ἀπέθανε ἐπ' Εὐβουλίδου ἐγ Κορίνθωι τῶν πέντε ἱππέων, "Of Dexileos, the son of Lusanios, of the deme of Thorikos. He was born during the archonship of Teisandros [B. C. 414] and died during that of Euboulides, at Corinth, one of the five knights." The reference is to the battle of Corinth, which took place in 394 B. C. The stele is in its original position in the Kerameikos in Athens.
Conze, *Attische Grabreliefs*, No. 1158, pl. CCCXLVIII.

631 GRAVE MONUMENT IN THE FORM OF AN AKROTERION, with the figure of a girl against a background of palmettes and volutes. Attic; beginning of the fourth century B. C. Found at Trachones, Attica, and now in the National Museum, Athens, No. 744.
Conze, *Attische Grabreliefs*, No. 852, pl. CLXV.

632 STELE OF ARCHESTRATE, in Athens. Subject, a domestic scene. Inscribed: Ἐνθάδε τὴν ἀγαθὴν καὶ σώφρονα γαῖ' ἐκάλυψεν Ἀρχεστράτην ἀνδρὶ ποθεινοτάτην, "Here earth conceals the good and wise Archestrate, most beloved by her husband." Attic; fourth century B. C. Found in Attica, and now in the National Museum, Athens, No. 722.

Conze, *Attische Grabreliefs*, No. 290, pl. LXVIII.

633 STELE OF ARCHESTRATE, in Leyden. The inscription, which is not shown in the cast, reads: Ἀρχεστράτη Ἀλέξου Σουνιέως, "Archestrate, the daughter of Alexos of Sunium." The relief represents a seated woman with two other women. Attic; fourth century B. C. Found at Aixone, in Attica, and now in the Museum of Leyden.

Friederichs-Wolters, No. 1049.

634 STELE OF AMEINOKLEIA. Inscribed: Ἀμεινόκλεια Ἀνδρομένους θυγάτηρ Λ . . ., "Ameinokleia, daughter of Andromenes." The relief represents a lady having her sandals adjusted by her attendant. Found in the Peiraieus, and now in the National Museum, Athens, No. 718.

Conze, *Attische Grabreliefs*, No. 901, pl. CLXXVII.

635 STELE OF KORALLION, with a farewell scene in relief. Inscribed: Κοράλλιον Ἀγάθωνος γυνή, "Korallion, wife of Agathon." Attic; fourth century B. C. Found in the Kerameikos, and still in its original position.

Conze, *Attische Grabreliefs*, No. 411, pl. XCVIII.

636 STELE OF DEMETRIA AND PAMPHILE. The relief represents two women inscribed Δημητρία and Παμφίλη. Their inscriptions are not shown in the cast. Attic; fourth century B. C. Found in the Kerameikos, and re-erected on its original position.

Conze, *Attische Grabreliefs*, No. 109, pl. XL.

637 STELE REPRESENTING A YOUNG HUNTER with his father and slave. Attic; fourth century B. C. Found in the bed of the Ilissos, and now in the National Museum, Athens, No. 869.

Conze, *Attische Grabreliefs*, No. 1055, pl. CCXI.

638 STELE OF PHILINO, representing a farewell scene. The inscription, which is on the epistyle, is not shown in the cast.

Attic; fourth century B. C. Found near Athens, and now in the National Museum there, No. 832.

Conze, *Attische Grabreliefs*, No. 337, pl. LXXXV.

639 STELE WITH A FAREWELL SCENE. Attic; fourth century B. C. Found in the Kerameikos, Athens, and now in the National Museum there, No. 717.

Conze, *Attische Grabreliefs*, No. 322, pl. LXXX.

640 STELE REPRESENTING A WOMAN carrying an oinochoë. Fourth century B. C. Found in the Kerameikos, Athens, and still in its original position.

Conze, *Attische Grabreliefs*, No. 805, pl. CLII.

641 FRAGMENT OF A STELE, with the head of a woman. Attic; fourth century B. C. Found at Eretria, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 743.

642 GRAVE RELIEF, probably of a theatrical personage. Fourth century B. C. The inscribed names 'Dionysos' and 'Paideia' are of a later date than the relief. Found in the harbor of the Peiraieus, and now in the Museum there.
In Gallery 27.

C. Robert, *Athenische Mitteilungen*, VII, 1882, p. 389, pl. 14.

643 MOURNING HANDMAID. A grave monument of the fourth century B. C. Found near Menidi, in Attica, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 498.

644 MONUMENT IN THE FORM OF A MOLOSSIAN HOUND. Attic; fourth century B. C. In its original position in the Kerameikos, Athens.
In Gallery 25.

V. Sybel, *Katalog der Skulpturen zu Athen*, No. 3325.

645 GRAVE RELIEF, KNOWN AS THE "DEATH OF SOKRATES." It represents a sepulchral banquet, probably a symbolic representation of offerings made to the dead. Attic; fourth century B. C. Found in the Peiraieus, and now in the National Museum, Athens.

Friederichs-Wolters, No. 1052.

646 STELE REPRESENTING A SEPULCHRAL BANQUET (*cf.* No. 645). Attic; fourth century B. C. Found in the Peiraieus, and now in the Museum there.

Friederichs-Wolters, No. 1053.

647 STELE REPRESENTING A SEPULCHRAL BANQUET (*cf.* No. 645). Attic; fourth century B. C. Found in the Peiraieus, and now in the National Museum, Athens.

Friederichs-Wolters, No. 1058.

648 STELE OF ARISTOGEITON, with a loutrophoros in relief. Inscribed: Ἀριστογείτων Νικίου Ἀλωπεκῆθεν, "Aristogeiton, the son of Nikios, of the deme of Alopeke." Found in Goudi, near Ambelokipi, and now in the National Museum, Athens, No. 941.

Conze, *Attische Grabreliefs*, No. 1350, pl. CCLXXXIII.

649 GRAVESTONE IN THE FORM OF A LARGE LEKYTHOS, with reliefs representing warriors and a group of women. The latter must have been added later, and by a different hand from that which executed the warriors. Attic; about 400 B. C. Found in Athens, and now in the National Museum there.

Conze, *Attische Grabreliefs*, No. 1073, CCXVIII and CCXIX.

650 GRAVESTONE IN THE FORM OF A LARGE LEKYTHOS (the upper part is missing), decorated with reliefs representing two female figures clasping hands, between two bearded figures. Inscribed with the names: Mys, Philia, Metrodora, Meles. Perhaps from Athens. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 688.

651 GRAVE RELIEF OF EXAKESTES AND HIS WIFE METREIS, represented as clasping hands. Above is an inscription referring to some honor conferred upon each of them by the Athenians: Ὁ δῆμος Ἐξακέστην Ἀνδροβούλου. Ὁ δῆμος Μητρεῖν Ἑρμίππου, Ἐξακέστου δὲ γυναῖκα. Perhaps from Smyrna. In the British Museum.
In Gallery 29.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 704.

652 STELE OF ARCHEDEMOS, with a sepulchral vase in relief, on which is represented a farewell scene. Inscribed: Ἀρχέδημος Ἀρχεδίκου Ἀθμονεύ(ς). Ἀρχέδικος Ἀρχεδήμου. Χαιρέας Ἀρχεδήμο(υ), "Archedemos, the son of Archedikos, of the deme of Athmonia. Archedikos, the son of Archedemos. Chaireas, the son of Archedemos." On the mouth of the vase: Φιλία Παντακλέο(υς) Ἀθμονέως, "Philia, the daughter of Pantakles of the deme of Athmonia." Found at Marousi, near Athens, and now in the Museum of the Louvre, No. 783.

Conze, *Griechische Grabreliefs*, No. 1136, pl. CCXXX.

653 FRAGMENT OF THE STELE OF KALLIAS, with a loutrophoros in relief. Inscribed: Καλλίας Φιλεταίρου Φαληρεύς, "Kallias, the son of Philetairos, of the deme of Phaleron." Formerly in the Stoa of Hadrian, and now in the National Museum, Athens, No. 757.

Conze, *Attische Grabreliefs*, No. 1369, pl. CCLXXXVIII.

654 SARCOPHAGUS, found in a tomb at Sidon, in Syria. End of the fourth century B. C. In the Imperial Museum, Constantinople.

Cast presented by Edward D. Adams.

This is No. 6 of the sarcophagi described by Hamdy Bey and Théodore Reinach in *Une Nécropole royale à Sidon.*

655 PORTION OF A SARCOPHAGUS, representing the battle of the Greeks and Amazons. End of the fourth century B. C. Said to have been found in Greece. Formerly in the possession of the Fugger family, and now in the Imperial Museum, Vienna.

In Hall 38.

Robert, *Die antiken Sarkophagreliefs*, II, pl. XXVII, Nos. 68, 68b, pp. 78ff.

656 STELE OF A WARRIOR. The relief represents a warrior and a woman standing by a trophy. The inscription, which is probably earlier than the relief, commemorates persons belonging to various parts of the Peloponnesos, northern Greece, Thrace, and Macedonia. In the British Museum.

In Gallery 27.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 750.

657 STELE OF JASON, representing a physician examining a boy. Inscribed with the names of Jason, a physician of the Acharnian deme, called also Decimus, and other members of his family (Ἰάσων ὁ καὶ Δέκμος Ἀχαρνεὺς ἰατρός κ. τ. λ.) From Athens. In the British Museum.
In Gallery 27.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 629.

658 STELE OF ARTEMIDOROS. Of limestone. The relief is in two panels. The upper part is broken away; on the lower panel is a horseman. The inscription reads: Ἀρτεμίδωρε Διογᾶ ἐπὶ τῆς πινακείδος, χαῖρε, "Hail, Artemidoros, son of Diogas, officer in charge of the list." Found at Kertsch, in the Crimea, and now in the British Museum.
In Gallery 27.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 664.

659 STELE OF ARISTOKLES, representing a horseman. Inscribed:

Πολλὰ μεθ'ἡλικίας ὁμοήλικος ἡδέα παίσας
ἐκ γαίας βλαστῶν γαῖα πάλιν γέγονα.
Εἰμὶ δὲ Ἀριστοκλῆς Πειραιεύς, παῖς δὲ Μένωνος.

"After many pleasant sports with my comrades, I who sprang from dust, am dust once more. I am Aristokles, of the Peiraieus, son of Menon." From Athens. In the British Museum.
In Gallery 27.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 638.

660 SHOULDER OF AN AMPHORA. Detail from an Attic grave monument. Fourth century B. C. In the National Museum, Athens.
Conze, *Attische Grabreliefs*, No. 1721, pls. CCCLXIX and CCCLXX.

661 FRAGMENT OF A STELE, showing the section of the upper part of a loutrophoros.

662 AKROTERION OF A STELE, erected for the Athenian knights who fell at Corinth and Koroneia, during the Corinthian war (394 B. C.). Below the ornament are cut the

names of those who perished; these were arranged in columns of which only the upper parts remain. Found in the Kerameikos, and now in the National Museum, Athens, No. 754.

Conze, *Attische Grabreliefs*, No. 1157.

663 AKROTERION OF A STELE, restored. Attic; fourth century B. C. The original, unrestored, is in the Museum of Fine Arts, Boston.

Cast presented by Edward D. Adams.

Boston Museum of Fine Arts, *Annual Report*, 1904, p. 55.

664 AKROTERION. It has been described as an antefix from the temple of Demeter at Eleusis, but it is more probably the ornament of a grave stele. In the British Museum, No. 438.

Conze, *Attische Grabreliefs*, No. 1537, pl. CCCXX.

665 AKROTERION OF THE STELE OF ONESICHA. Found in the Peiraieus, and now in the National Museum, Athens, No. 928.

Conze, *Attische Grabreliefs*, No. 1645, pl. CCCXLVIII.

666 AKROTERION OF A STELE. In the British Museum, No. 607.

Conze, *Attische Grabreliefs*, No. 1599, pl. CCCXXXIX.

667 AKROTERION OF THE STELE OF NIKE, the daughter of Dositheos. Third century B. C. Found at Tenos, and now in the National Museum, Athens.

V. Staïs, *Marbres et bronzes du Musée National*, No. 1028.

668 AKROTERION OF THE STELE OF THE BROTHERS AGATHON AND SOSIKRATES. In the Kerameikos, Athens.

Conze, *Attische Grabreliefs*, No. 1535.

669 UPPER PART OF THE STELE OF DEINIAS AND HIS SON PHILOKRATES. Found near Velanideza, and now in the National Museum, Athens, No. 858.

Conze, *Attische Grabreliefs*, No. 1540, pl. CCCXXII.

670 UPPER PART OF THE STELE OF MNESISTRATE. Inscribed: Μνησιστράτη. Found at Salamis, and now in the National Museum, Athens, No. 826.

Conze, *Attische Grabreliefs*, No. 1556, pl. CCCXXV.

671 UPPER PART OF THE STELE OF EUMACHOS. Inscribed: Εὔμαχος Εὐθυμάχου (Α)λωπε(κ)ῆθε(ν), "Eumachos, the son of Euthumachos, of the deme of Alopeke." In the British Museum, No. 605.

Conze, *Attische Grabreliefs*, No. 1611, pl. CCCXLII.

672 UPPER PART OF THE STELE OF SMIKYLION. Inscribed Σμικυλίων Εὐαλκίδου ἐκ Κεραμέων, "Smikylion, son of Eualkides, of the deme of the Kerameikos." Found in Athens, and now in the British Museum, No. 599.

Conze, *Attische Grabreliefs*, No. 1624, pl. CCCXLIV.

673 UPPER PART OF THE STELE OF THEOPHILE. Inscribed: Θεοφίλη Διοκλέους Ῥαμνουσίου, "Theophile, daughter of Diokles, of the deme of Rhamnus." In the National Museum, Athens, No. 916.

Conze, *Attische Grabreliefs*, No. 1623, pl. CCCXLIII.

674 UPPER PART OF THE STELE OF EPIKRATES. Inscribed: Ἐπικράτης Κηφισίου Ἰωνίδες, "Epikrates, the son of Kephisios, of the deme of Ionidai." From Salamis. In the National Museum, Athens, No. 862.

Conze, *Attische Grabreliefs*, No. 1563, pl. CCCXXIX.

675 UPPER PART OF THE STELE OF ERINE. Inscribed with the names Eutychos, Erine, Nikon. The first and third are later additions. From the Stoa of Hadrian, Athens, and now in the National Museum, No. 868.

Conze, *Attische Grabreliefs*, No. 1615, pl. CCCXLII.

676 UPPER PART OF THE STELE OF MIKINES. Inscribed: Μικίνης Μελιβοιεύς, "Mikines of Meliboia." Found at Lochas, in Attica, and now in the National Museum, Athens, No. 852.

Conze, *Attische Grabreliefs*, No. 1578, pl. CCCXXXV.

677 UPPER PART OF THE STELE OF PHILIPPOS. Inscribed: Φίλιππος Στράτωνος Μελιτεύς, and lower down

(Φίλ)ιππος Φιλία, "Philippos the son of Straton, of the deme of Melite." "Philippos, Philia." Formerly on the Akropolis, and now in the National Museum, Athens, No. 866.
Conze, *Attische Grabreliefs*, No. 1617, pl. CCCXLII.

678 TWO GOATS BUTTING. Probably the akroterion of a stele. In the National Museum, Athens.
Friederichs-Wolters, No. 1706.

679 AKROTERION OF A STELE.
École des Beaux-Arts, Sale Catalogue of Casts, No. 746.

680 AKROTERION OF A STELE, with palmette and scrolls.

THE PERIOD OF PRAXITELES, SKOPAS AND LYSIPPOS

ABOUT 380–323 B. C.

(IN GALLERIES 25 and 26)

THE fifth century had been a period of high ideals both in politics and in religion. To promote the welfare of the state and the honor of the gods was the highest ambition of each citizen, and as a consequence at no other time in Greek history did the political power of Greece stand so high. However, before long, internal jealousies arose, and the Peloponnesian war between Sparta and Athens (431–404 B. C.) broke up the strength of the great Athenian Empire, which had to give place to the military supremacy first of Sparta, and then of Thebes, and at last to the dominion of Philip of Macedon. The political unity of the fifth century is succeeded by individualistic tendencies, and this change of spirit is clearly reflected in fourth-century art. Each sculptor begins to work out his own path, and takes for his theme the individual man or woman rather than the type. In the fifth century the statues of the gods embodied the deeply religious conceptions of the age; their impersonality, immutability, and power are the qualities which impress us most. The critical spirit of the fourth century could no longer in good faith produce such works. The Olympic gods and goddesses now assume a more human character and are distinguished from ordinary mortals by the perfection of their beauty rather than by their lofty idealism. This change is chiefly noticeable in the treatment of the face; the impersonal character of the former age gives place to a more individualistic conception, in which varying moods and phases of emotion are expressed. In this respect the art of the fourth century is perhaps closer to our modern spirit, which delights more in just such subtle distinctions of personality than in abstract idealism.

The three sculptors who stand out as leaders during this period are Praxiteles, Skopas, and Lysippos. Praxiteles excelled chiefly in the exquisite grace and refinement of his figures. Skopas surpassed all others in the rendering of passionate emotion and vivid expression. Both sculptors had their chief period of activity during the first half of the fourth century. Lysippos was the principal representative of the second half. His most prominent characteristics are vigor, manliness, and realism; he brings about a revival of heroic subjects, many of his statues being of heroes and athletes, though his representations of deities are also frequent. Lysippos stands on the threshold of the Hellenistic period, on which he undoubtedly exercised a powerful influence.

THE TRANSITION BETWEEN THE SCHOOL OF PHEIDIAS AND THAT OF PRAXITELES

681 EIRENE WITH THE INFANT PLOUTOS. Roman copy of a statue by Kephisodotos, probably erected at Athens in commemoration of the victory of Timotheos over the Spartans at Leukas, in 375 B. C. Formerly in the Villa Albani, and now in the Glyptothek, Munich.

RESTORATIONS: On the Eirene, the lower part of the nose, the right arm, the fingers of the left hand, the vase, pieces in the folds of the drapery; on the child, both arms, the left foot, the fore part of the right foot, the neck. The head of the child is ancient, but does not belong to the figure.

Furtwängler, *Beschreibung der Glyptothek*, No. 219. For an attempt to date the statue towards the end of the fifth century, see P. Ducati, *Revue archéologique*, 1906, I, pp. 111–138.

682 THE INFANT PLOUTOS. Fragment from another replica of the group of Eirene and the infant Ploutos, by Kephisodotos (*cf.* No. 681). Found in the Peiraieus, and now in the Museum there.

Friederichs-Wolters, No. 1211.

683–687 SCULPTURES FROM THE TEMPLE OF ASKLEPIOS AT EPIDAUROS. 380–375 B. C. We know from an inscription discovered at Epidauros that the sculptor Timotheos, perhaps of the Attic School, furnished models for the sculptures of the temple, and the akroteria of one of the gables.

FROM THE WESTERN PEDIMENT, which represented the battle of Greeks and Amazons:

683 AMAZON ON HORSEBACK.

684 FRAGMENT OF AN AMAZON.

685 HEAD OF AN AMAZON.

In the National Museum, Athens, Nos. 136, 137, 140.
Defrasse et Lechat, *Épidaure*, pp. 64, 66.2, 67.

AKROTERIA FROM THE EASTERN PEDIMENT.

686 A NEREID ON HORSE-BACK.

687 FRAGMENT OF A NIKE carrying a bird.

In the National Museum, Athens, Nos. 157 and 155.
Defrasse et Lechat, *Épidaure*, pp. 74 and 77.

688 NIKE. Akroterion from the temple of Artemis at Epidauros. 380–375 B. C. In the National Museum, Athens.
Defrasse et Lechat, *Épidaure*, p. 168.

689 ASKLEPIOS SEATED ON A THRONE. Relief found in the sanctuary of Asklepios at Epidauros. In the National Museum, Athens, No. 173.
Svoronos, *Das athener Nationalmuseum*, pl. XXXI.

690 IDEAL FEMALE HEAD, perhaps of a goddess. Original work of the Attic school of the early part of the fourth century B. C. In the Museum of Fine Arts, Boston.
Unpublished. For a notice of its acquisition see Boston Museum of Fine Arts, *Annual Report*, 1896, p. 22.

SCULPTURES RELATED TO PRAXITELES AND HIS SCHOOL

(IN GALLERY 26)

691 THE HERMES OF PRAXITELES. Hermes is represented as the messenger of Zeus, carrying the infant Dionysos to the Nymphs. Middle of the fourth century B. C. Found lying near its original pedestal in the ruins of the Heraion, at Olympia, and now in the Museum there.
Olympia, III, *Die Bildwerke*, Atlas, pls. XLIX–LIII.

692 HERMES WITH THE INFANT DIONYSOS. Relief copied from the Hermes of Praxiteles. Roman, Imperial period. Of sandstone. Found near Landau, and now in the Antiquarium at Mannheim.

A. H. Smith, *Journal of Hellenic Studies*, III, 1882, p. 89.

693 HEAD OF EUBOULEUS (?). Possibly an original work of Praxiteles. Found at Eleusis, and now in the National Museum, Athens, No. 181.

Furtwängler, *Masterpieces*, pp. 330ff, pl. XVI.

694 HEAD OF EUBOULEUS (?). Of the same type as No. 692, but of inferior execution. Found at Eleusis, and now in the National Museum, Athens.

695 THE APHRODITE OF ARLES. Roman copy of a statue of the fourth century B. C. Style of Praxiteles. Found at Arles in France, and now in the Museum of the Louvre, No. 439.

RESTORATIONS: The tip of the nose, the right arm, the left forearm, both hands, the apple, a large number of pieces in the drapery, the large toe of the right foot, the back part of the plinth.

Fröhner, *Notice de la sculpture antique du Louvre*, No. 137.

696 THE APHRODITE OF OSTIA. Roman copy of a statue of the fourth century B. C. Style of Praxiteles. Found at Ostia, and now in the British Museum.

RESTORATIONS: The tip of the nose, the arms, a piece of the left thigh, some of the toes, the drapery over the right arm.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1574.

697 APHRODITE OF KNIDOS. Roman copy of the famous statue of Aphrodite by Praxiteles, which was erected at Knidos, Asia Minor. In the Vatican.

RESTORATIONS: The neck, the left arm from the bracelet, the left foot and leg from a little below the knee, the right foot and ankle, part of the base supporting the hydria, the plinth. The head is ancient (except the end of the nose), but does not belong to the statue, though it is from a copy of the same original.

Helbig, *Guide*, I, No. 316.

THE RUINS OF THE HERAION AT OLYMPIA

THE MAN INSIDE THE WALLS STANDS WHERE THE HERMES OF PRAXITELES (NO. 691) WAS DISCOVERED

698 APHRODITE OF KNIDOS. Same type as No. 697. Formerly in the Palazzo Braschi, Rome, and now in the Glyptothek, Munich.
RESTORATIONS: The upper part of the head, the nose, half of the right forearm, the greater part of the left forearm, both feet, pieces of the vase and the drapery.
Furtwängler, *Beschreibung der Glyptothek*, No. 258.

699 HEAD OF APHRODITE. Copy of the head of the Knidian Aphrodite of Praxiteles. It is said to have been found on the site of Tralles, and is now in the possession of the heirs of Professor von Kaufmann, Berlin (died 1908).
Conze, *Antike Denkmäler*, I, pl. XLI, p. 30.

700 APOLLO SAUROKTONOS. Roman copy of a statue by Praxiteles. Found on the Palatine, Rome, and now in the Vatican.
RESTORATIONS: A large fragment on the top of the head, the left side of the face, the right forearm, three fingers of the left hand, the right leg from the middle of the thigh, the left leg from the knee down, part of the trunk, with the upper part of the lizard, the plinth.
Helbig, *Guide*, I, No. 194.

701 APOLLO SAUROKTONOS. Small bronze statue of the same type as No. 700. Found near the church of S. Balbina, Rome, and now in the Villa Albani.
RESTORATIONS: The tree and the lizard.
Helbig, *Guide*, II, No. 749.

702 SATYR. Hawthorne's MARBLE FAUN. Roman copy of a statue of the middle of the fourth century B. C., probably by Praxiteles. Found near Civita Lavinia. In the Capitoline Museum, Rome.
PRINCIPAL RESTORATIONS: The nose, the right forearm, most of the left forearm, the right foot.
Helbig, *Guide*, I, p. 525.

703 TORSO OF A SATYR. Replica of the same statue as No. 702, but of superior execution. Found on the Palatine, Rome, and now in the Museum of the Louvre, No. 664.
Friederichs-Wolters, No. 1216.

704 THE EROS OF THE VATICAN. Perhaps an adaptation of a statue by Praxiteles, but dating probably not earlier than the second century B. C. Found at Centocelle, near Rome, and now in the Vatican.

RESTORATION: The end of the nose.

Helbig, *Guide*, I, No. 185.

705 A–C. RELIEFS FROM MANTINEIA, representing the contest of Apollo and Marsyas in the presence of the Muses. These three reliefs probably decorated the pedestal of a group representing Leto with Apollo and Artemis, which was executed by Praxiteles. The design for the reliefs may have been made by Praxiteles, but their execution was probably left to his assistants. Found at Mantineia, Arkadia. In the National Museum, Athens, Nos. 215–217. The cracks in the surface have been filled in with plaster; otherwise there are no restorations.

Svoronos, *Das athener Nationalmuseum*, pls. XXX and XXXI.

706 THE ARTEMIS OF GABII. Roman copy of a statue of the fourth century B. C., perhaps the Artemis Brauronia of Praxiteles. Found at Gabii, and now in the Museum of the Louvre, No. 529.

RESTORATIONS: The nose, a piece of the left ear, the right hand, the left elbow, the left hand, with the corner of the drapery, part of the left leg, the left foot, part of the right foot. The head is ancient, but does not belong to the statue.

Fröhner, *Notice de la sculpture antique du Louvre*, No. 97.

707 HERMES FROM ANDROS. Hermes is here represented in his character of conductor of the dead to Hades, as is shown by the snake which is coiled round the tree-trunk. The statue may have been erected originally over a grave, since it was found in the neighborhood of one, in the island of Andros. Style of the fourth century B. C., and possibly an original work of that period. The type resembles that of the Hermes of Praxiteles. In the National Museum at Athens, No. 218.

RESTORATIONS: The lower half of the left leg to the ankle.

Friederichs-Wolters, No. 1220.

708 HERMES OF THE BELVEDERE. Roman copy of a statue of the same general type as the Hermes of Praxiteles

(No. 691), and the Hermes of Andros (No. 707). Probably found near the Castle of S. Angelo. In the Vatican.

Helbig, *Guide*, I, No. 145.

709 SMALL HEAD OF APHRODITE. Fourth-century type. Style of Praxiteles. Found at Olympia, and now in the Museum there.

Olympia, III, *Die Bildwerke*, Atlas, pl. LIV, 1 and 2; Text, p. 206.

710 SATYR, in the act of pouring wine into a cup (?). Roman copy of a statue of Praxitelean type. Said to have been found at Antium. In the Albertinum, Dresden.

RESTORATION: The left hand. The face has been worked over.

Furtwängler, *Masterpieces*, p. 310, figs. 131, 132.

711 THE "APOLLINO." Roman copy of a statue of the fourth century B. C., perhaps of the so-called Apollo Lykeios by Praxiteles, which stood in a gymnasium in Athens. Formerly in the Villa Medici, Rome, and now in the Uffizi Gallery, Florence.

RESTORATIONS: The nose, the left hand, half of the left forearm, the edge of the base.

W. Amelung, *Führer durch die Antiken in Florenz*, No. 69.

712 HEAD OF APOLLO. From another copy of the same statue. Found at Laurion, Attica, and now in the National Museum, Athens.

Kavvadias, *Catalogue*, No. 183.

713 BUST OF APOLLO. From another copy of the same statue. Formerly in the Villa Albani, and now in the British Museum.

RESTORATIONS: The nose, part of the plait, and the bust.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1550.

714 THE SO-CALLED "ILIONEUS." Possibly one of the children of Niobe. Second half of the fourth century B. C. School of Praxiteles. Found in Rome, and now in the Glyptothek, Munich.

Furtwängler, *Beschreibung der Glyptothek*, No. 270.

715 HEAD OF APHRODITE. Fourth century type. Formerly in the Villa Borghese, Rome, and now in the Museum of the Louvre, No. 203.
RESTORATIONS: The nose and the bust.
Fröhner, *Notice de la sculpture antique du Louvre*, No. 164.

SCULPTURES ILLUSTRATING THE STYLE OF SKOPAS (IN GALLERY 25)

716–721 FRAGMENTS OF SCULPTURES FROM THE TEMPLE OF ATHENA ALEA AT TEGEA, in Arkadia. According to Pausanias, Skopas was the architect of this temple, which took the place of an earlier building destroyed by fire in 395 B. C. It is therefore very probable that the sculptures which decorated it were executed either by Skopas himself, or under his supervision.

FROM THE EAST PEDIMENT (Contest of Telephos and Achilles).

716 HEAD OF A YOUTH.

717 HEAD OF A YOUTH, HELMETED.

718 THE SAME, RESTORED.

FROM THE WEST PEDIMENT (Kalydonian Boar Hunt).

719 HEAD OF A BOAR.

UNCERTAIN WHETHER FROM THE EAST OR THE WEST PEDIMENT.

720 FRAGMENT OF A RIGHT LEG.

721 FRAGMENT OF A LEFT ARM.

In the National Museum, Athens, Nos. 178–180.
Treu, *Antike Denkmäler*, I, pl. 35, p. 21.

722 MELEAGER WITH HIS DOG. Roman copy of a statue which was perhaps by Skopas. First half of the fourth century B. C. Found in Rome (?), and now in the Vatican.
RESTORATIONS: The end of the nose of Meleager, and the ears of the dog.
Helbig, *Guide*, I, No. 133.

723 HERAKLES. Roman copy of a statue in the style of Skopas. First half of the fourth century B. C. Found in Hadrian's Villa, Tivoli, and now in Lansdowne House, London. RESTORATIONS: The tip of the nose, parts of the left forearm and the club, a piece inserted on the right forearm, the right thumb, the left leg between the knee and ankle.

Michaelis, *Ancient Marbles in Great Britain*, p. 451, No. 61.

724 COLOSSAL FEMALE HEAD. Latter part of the fourth century B. C. Found at Priene, on the site of the temple of Athena Polias, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1151.

725 APOLLO PLAYING THE LYRE. Probably a copy of the statue by Skopas which was placed by Augustus in the temple of Apollo on the Palatine, in commemoration of his victory at Actium. Found near Tivoli, now in the Vatican. RESTORATIONS: The end of the nose, the chin, the lips, the right hand and arm from above the elbow, the left hand and part of the arm, parts of both feet, pieces in the drapery and wreath, and part of the lyre.

Helbig, *Guide*, I, No. 267.

726 NIOBE AND HER YOUNGEST DAUGHTER. Part of a group in Florence representing the slaying of the children of Niobe by Apollo and Artemis. Pliny mentions a group in Rome of the death of Niobe's children, about which there was doubt whether Skopas or Praxiteles made it. It is generally assumed that the Florentine figures are copies from that group, though this is by no means certain. The statues show some of the characteristics of the style of Skopas. Found near the Lateran, Rome, and now in the Uffizi Gallery, Florence.

RESTORATIONS: On the Niobe, the nose, parts of the lips, the left forearm with a piece of the garment, the right hand with half of the forearm; on the daughter, the hair, the nose, the lower lip, the right arm, the left hand, the left foot.

W. Amelung, *Führer durch die Antiken in Florenz*, No. 174.

727 NIOBID. Figure from the same group as No. 726. Found near the Lateran, Rome, and now in the Uffizi Gallery, Florence.

W. Amelung, *Führer durch die Antiken in Florenz*, No. 184.

728 THE "CHIARAMONTI" NIOBID. Replica of a figure in the group from which Nos. 726, 727 were copied. Perhaps found in Hadrian's Villa, at Tivoli, and now in the Braccio Nuovo of the Vatican.

Helbig, *Guide*, I, No. 73.

729 RELIEF REPRESENTING THE DESTRUCTION OF THE CHILDREN OF NIOBE. Formerly in the Campana Collection, and now in the Hermitage, St. Petersburg.

RESTORATIONS: On the first boy from the left, a part of the left leg; on the second, the left arm; on the fourth girl, the left hand.

Friederichs-Wolters, No. 1866.

730 HEAD OF A YOUTH. Style of Skopas. Fourth century B. C. Unidentified.

SCULPTURES ILLUSTRATING THE STYLE OF LYSIPPOS

(IN GALLERY 26)

731 THE APOXYOMENOS (youth scraping his body with a strigil). Roman copy in marble of a bronze statue by Lysippos. Second half of the fourth century B. C. Found in Trastevere, Rome, and now in the Vatican.

RESTORATIONS: The fingers of the right hand, the end of the left thumb, the strigil, all the toes.

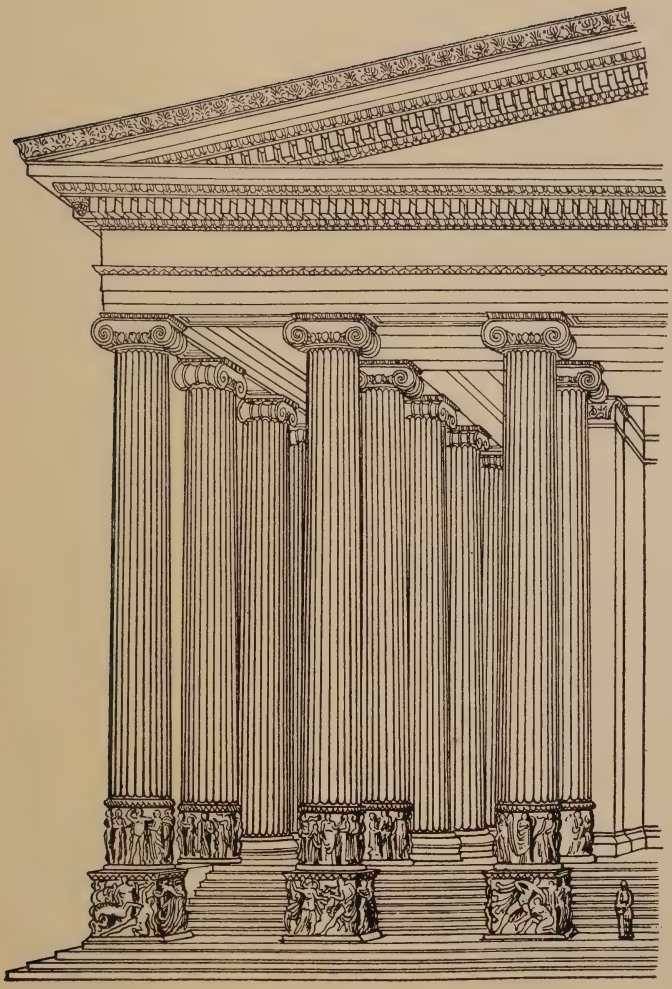
Helbig, *Guide*, I, No. 31.

732 THE LUDOVISI ARES. Roman copy of a statue of the latter part of the fourth century B.C., belonging probably to the school of Lysippos. Found in Rome, between the Santa Croce and Campitelli palaces. Formerly in the Ludovisi Collection, and now in the Museo delle Terme, Rome.

RESTORATIONS: On Ares, the nose, the right hand, the right foot, the handle of the sword; on Eros, the head, the left arm with the quiver, half of the right arm, the right foot.

Helbig, *Guide*, II, No. 883.

733 WARRIOR RESTING. Fourth-century type. Formerly in the Ludovisi Collection. Now in the Museo delle Terme, Rome. The head is ancient, but does not belong to the statue.



A CORNER OF THE TEMPLE OF ARTEMIS AT EPHESOS, RESTORED
FROM THE BRITISH MUSEUM CATALOGUE, VOL. II.

RESTORATIONS: The left forearm, several fingers of the right hand, pieces in the chest and the right hip, the left foot, the right foot except the heel, most of the sword, a large piece in the front part of the plinth.

Helbig, *Guide*, II, No. 874.

734 HERMES TYING HIS SANDAL. Roman copy of a statue of the style of Lysippos. End of the fourth century B. C. Found in Hadrian's Villa, and now in Lansdowne House, London.

RESTORATIONS: The nose, part of the back of the head, a narrow strip connecting the head with the body, the left arm from the shoulder to the elbow, the left hand, the right forearm, the right foot with the sandal, the lower part of the left leg between the knee and the ankle, the rock, the ploughshare, the support, parts of the chlamys, and the greater part of the plinth.

Michaelis, *Ancient Marbles in Great Britain*, No. 85, p. 464.

735 THE PRAYING BOY, so called. Of bronze. It is doubtful whether the action of the arms has been correctly restored, and hence the interpretation of the statue is uncertain. Fourth or third century B. C., and style of Lysippos, though its attribution to Boëdas, the son of Lysippos, does not rest upon sufficient authority. In the Berlin Museum.

RESTORATIONS: The eyes, both arms to the shoulders, several toes, the plinth.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 2.

MISCELLANEOUS SCULPTURES OF THE PERIOD

(IN GALLERIES 25 AND 26)

736–738

SCULPTURES FROM THE TEMPLE OF ARTEMIS AT EPHESOS, and now in the British Museum. This temple, which was discovered by J. T. Wood in 1871–1872, was built shortly after the year 356 B. C., to take the place of an older structure, which was burnt in that year (*cf.* Nos. 372-375). The new temple was erected on a magnificent scale. It ranked among the Seven Wonders of the ancient world, and is identical with the great temple of "Diana of the Ephesians," referred to in the Acts of the Apostles, chapter XIX. According to Pliny, it had 127

columns, "each made by a king," of which 36 were sculptured, one by Skopas. The reading in the MSS., "una a Scopa" (one by Skopas), is doubtful, but it is not impossible that Skopas was actually employed at Ephesos.

736 RELIEF FROM A QUADRANGULAR BLOCK, perhaps the pedestal of a column. The subject represented is uncertain; the figures appear to be Herakles and a woman.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1200.

737 SECTION OF A SCULPTURED DRUM of a column. The relief probably represents Hermes delivering Alkestis to Thanatos (Death).
A. H. Smith, *Catalogue*, II, No. 1206, pl. XXIII.

738 SECTION OF AN IONIC CAPITAL.
A. H. Smith, *Catalogue*, II, 1224.

739–744

SCULPTURES FROM THE MAUSOLEUM AT HALIKARNASSOS, the monument built to Mausolos, prince of Caria, by Artemisia his wife, after his death in 351 B. C. The sculptures have been ascribed by Pliny and Vitruvius to Skopas, Bryaxis, Leochares, and Timotheos. In the British Museum.

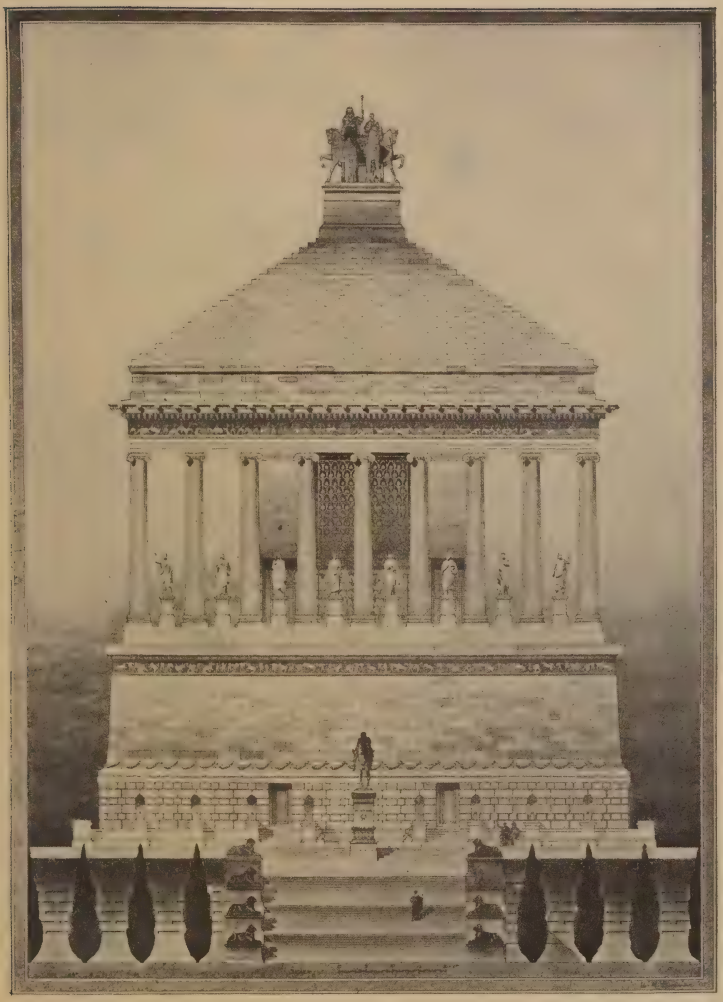
739 COLOSSAL STATUE OF MAUSOLOS.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1000, pl. XVI.

740 SEVEN SLABS FROM A FRIEZE, representing the contest of the Greeks and Amazons.
A. H. Smith, *Catalogue*, II, 1011–1017.

741 FIGURE OF A CHARIOTEER, from a frieze representing a chariot-race.
A. H. Smith, *Catalogue*, II, No. 1037.

742 STATUE OF A LION.
A. H. Smith, *Catalogue*, II, p. 129.

743 TORSO OF AN EQUESTRIAN FIGURE.
A. H. Smith, *Catalogue*, II, No. 1045, pl. XIX.



THE MAUSOLEUM, RESTORED BY W. B. DINSMOOR
FROM THE AMERICAN JOURNAL OF ARCHÆOLOGY, 1908

744 BEARDED PORTRAIT-HEAD. Subject unknown.
A. H. Smith, *Catalogue*, II, No. 1054, pl. XX, 1.

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745 THE VENUS OF MELOS. Statue of Aphrodite, probably of the fourth century B. C., though some authorities place it in the Hellenistic period. The original motive of the statue has been the subject of much controversy, the missing arms having been variously restored in attitudes which would imply that the goddess was (*a*) writing upon a shield, (*b*) grouped with Ares, (*c*) leaning upon a column. None of these attempts meet all the requirements, and in spite of years of experimentation the problem has not yet been solved. Found in the island of Melos, and now in the Museum of the Louvre.
PRINCIPAL RESTORATIONS: The end of the nose, part of the lower lip, the large toe of the right foot.
For the history of the statue, see Ravaisson, *La Vénus de Milo*, Paris, 1892.

746 THE VENUS OF CAPUA. Roman copy of a fourth-century type of Aphrodite (*cf.* No. 745). Found at Capua, and now in the Museum of Naples.
RESTORATIONS: The lower half of the nose, both arms from below the shoulders, part of the drapery.
Bernoulli, *Aphrodite*, p. 160.

747 THE NIKE (VICTORY) OF BRESCIA. Probably a Roman variation of a fourth-century type, resembling the Venus of Melos (No. 745), and the Venus of Capua (No. 746), made principally by the addition of the wings. Of bronze, originally gilt. Found near a temple built by Vespasian, in Brescia, and now in the Museo Patrio there.
RESTORATIONS: The eyes (on the cast only), the helmet, shield, stylus, and plinth.
Dütschke, *Antike Bildwerke in Oberitalien*, IV, p. 153.

748 APHRODITE ANADYOMENE. She is represented in the act of wringing the water from her hair. End of the fourth century B. C. In the Vatican.
RESTORATIONS: Both arms and hands, the hair grasped by the latter, part of the left breast, fragments in the drapery, most of the plinth. The head is ancient, but does not belong to the statue.
Helbig, *Guide*, I, No. 254.

749 SEATED STATUE OF A DEMETER. First half of the fourth century B. C. Found in the sanctuary of Demeter at Knidos, Asia Minor, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1300, pl. XXIV.

750 SMALL STATUE OF DEMETER. Fourth-century type. Found at Carthage, and now in the Musée du Bardo, Tunis. Cast presented by Henry W. Cannon, 1906.

G. Perrot, *Revue de l'art ancien et moderne*. VI, pp. 1ff.

751 SO-CALLED PSYCHE. Fragment of a statue, probably of the fourth century B. C. Found at Capua, and now in the Museum of Naples.

RESTORATION: The lower part of the nose. The peculiar angular breaks are due to the fact that the surface of the fractures was planed down; the head was probably originally composed of several pieces fitted together, otherwise it could hardly have broken as it has.

Friederichs-Wolters, No. 1471.

752 FEMALE FIGURE possibly a Muse or Kore. Type of the fourth century B. C. Formerly in the Villa Mattei, and now in the Galleria dei Candelabri of the Vatican.

RESTORATIONS: The left hand, with the ears of corn, and both elbows.

Helbig, *Guide*, I, No. 380.

753 A YOUNG GODDESS. Roman copy of a statue of the fourth century B. C. Found at Cumae, and now in the Hermitage, St. Petersburg.

The head is ancient, but does not belong to the statue. On the original the arms are restored, holding torches.

Stephani, *Compte-rendu de la commission archéologique*, 1881, pp. 131ff, pl. VI, 1, 2.

754 STATUE OF A MATRON. Roman adaptation of a fourth-century type. Found at Herculaneum, and now in the Albertinum, Dresden.

The restorations are insignificant.

Furtwängler-Urlichs, *Denkmäler griechischer und römischer Skulptur*, No. 55.

755 RAPE OF GANYMEDES. Probably a Roman copy of a bronze group executed by Leochares, in the fourth century B. C. In the Vatican.
RESTORATIONS: The head and wings of the eagle; of Ganymedes, the nose, chin, lower lip, neck, right forearm with the stick, the left arm, the right leg from the knee down, the left leg from the knee to the ankle; of the dog, everything above the paws.
Helbig, *Guide*, I. No. 400.

756 SMALL BRONZE STATUE OF APOLLO. Fourth century type. In the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 987.

757 STATUE OF APOLLO RESTING. Fourth century type. In the Museum of the Louvre, No. 61?.
RESTORATIONS: The left hand, wrist, and elbow, a piece of the right knee.
Overbeck, *Apollon*, p. 216, No. 26.

758 STATUE KNOWN AS THE YOUTH FROM SUBIACO. Perhaps one of the children of Niobe. Probably end of the fourth century B. C. Found in the Villa of Nero, Subiaco, and now in the Museo delle Terme, Rome.
Amelung und Holtzinger, *Museums and Ruins of Rome* (Eng. Trans.), I, p. 280.

759 HEADLESS STATUE OF A BOY. Early fourth century B. C. Found on the Akropolis, Athens, and now in the British Museum.
The right ankle is restored.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1672.

760 STATUE OF A YOUTH in the act of crowning himself (?). Fourth century B. C. The general type is derived from the original of which No. 611 is a copy. Found at Eleusis, and now in the National Museum, Athens, No. 254.
Ἐφημερὶς Ἀρχαιολογική, 1890, pls. 10, 11, pp. 208ff.

761 HEAD OF ZEUS. Fourth century type. In the Hermitage, St. Petersburg.

RESTORATIONS: The nose, parts of the eyebrows, the pupil of the right eye, the greater part of the neck, and the bust.

Compte-rendu de la commission archéologique de St.-Pétersbourg, 1875, pls. VI, VII, 1.

762 HEAD OF ASKLEPIOS OR ZEUS. Original work of the fourth century B. C. Found in the island of Melos, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 550.

763 HEAD OF HYPNOS, the god of Sleep. Fragment of a bronze statue. Found near Perugia, and now in the British Museum.

H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 267.

764 HEAD OF AN ATHLETE. Copy of a work of the end of the fourth century B. C. In the Glyptothek, Munich.
RESTORATIONS: The nose, a piece of the chin, the bust.

Furtwängler, *Beschreibung der Glyptothek*, No. 272.

765 HEAD OF ATHENA. Probably from a monument by the artist Euboulides, who lived at the beginning of the second century B. C. The type goes back to an original of the fourth century, B. C. Found in Athens, and now in the National Museum there, No. 234.
In Gallery 23.

L. Julius, *Athenische Mitteilungen*, VII, 1882, p. 91. pl. 5.

766 FEMALE HEAD, found in the sanctuary of Demeter at Knidos. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1315.

767 FEMALE HEAD. First half of the fourth century B. C. Probably found at Ostia, and now in the Glyptothek, Munich.
RESTORATIONS: Most of the top and back of the head, the nose, chin, left half of the lower jaw, the neck and the breast.

Furtwängler, *Beschreibung der Glyptothek*, No. 210.

768 FEMALE HEAD, found at Delos, and now in the National Museum, Athens, No. 185.

Th. Homolle, *Bulletin de correspondance hellénique*, III, 1879, pl. XVI, and IV, 1880, p. 38.

769 HEAD OF A MAIDEN, possibly Hygieia. Attic. In the National Museum, Athens, No. 191.

F. Koepp, *Athenische Mitteilungen*, X, 1885, p. 255, pl. 9.

770 FEMALE BUST, called "the Oxford Bust." Type of the fourth century B. C. From the Arundel Collection; now in the Ashmolean Museum, Oxford.

Michaelis, *Ancient Marbles in Great Britain*, p. 555, No. 59.

771 RELIEF OVER AN INSCRIPTION, recording a treaty, probably between Athens and Kios in Bithynia (377 B. C.). Athena is represented clasping the hand of "Kios." Found near the Propylaia, and now in the Akropolis Museum, Athens.

In Gallery 23.

Schöne, *Griechische Reliefs*, pls. 9, 53, p. 27.

772 RELIEF FROM THE HEADING OF A DECREE between Athens and Kerkyra (375 B. C.). At the left, seated on a rock, is the Demos, or People, of Athens, facing whom stands a personification of the island of Kerkyra, while at the right Athena watches the agreement which is made between the two. Found on the southern slope of the Akropolis of Athens, and now in the Akropolis Museum.

In Gallery 23.

A. Dumont, *Bulletin de correspondance hellénique*, II, 1878, p. 559, pl. XII.

773 RELIEF IN IMITATION OF ORIENTAL STYLE. Above, a man in oriental costume between winged and horned lions; below, a lion devouring a deer. Probably fourth century B. C. Said to have been found on the hill of the Mouseion, and now in the National Museum, Athens.

Perrot, *Bulletin de correspondance hellénique*, V, 1881, p. 19, pl. I.

PORTRAITS OF THE PERIOD

(IN GALLERY 26)

774 STATUE OF AISCHINES. Roman copy of a work of the fourth century B. C. Found at Herculaneum, and now in the Museum of Naples.

RESTORATIONS: The end of the nose, the fingers of the right hand, pieces in the drapery.

Friederichs-Wolters, No. 1316.

775 STATUE OF SOPHOKLES. Perhaps a copy of the bronze statue made for the Dionysiac theatre at Athens, between 350 and 330 B. C. Found at Terracina, and now in the Lateran Museum, Rome.

RESTORATIONS: The nose, small bits in the hair, beard and face, the right hand, both feet with the base, the lower part of the garment behind, the scrinium.

Helbig, *Guide*, I, No. 662.

776 BUST OF SOPHOKLES (?). Fourth-century type. Discovered near Genzano, in the neighborhood of Rome, and now in the British Museum.

RESTORATION: The tip of the nose.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1832, pl. XII.

777 BUST OF EURIPIDES. In the Vatican (Hall of the Muses).

Only the face, from the forehead to the upper lip, is ancient.

Bernoulli, *Griechische Ikonographie*, I, p. 152, No. 9.

778 DOUBLE HERMA OF HERODOTOS AND THUCYDIDES. Place of discovery unknown. Formerly in the Farnese Collection, now in the Museum of Naples.

Friederichs-Wolters, No. 485.

779 BUST OF PLATO. Roman copy of a work which probably dated from the fourth century B. C. This is the only extant portrait of the philosopher which is identified by an inscription. Formerly in the collection of Alessandro Castellani, and now in the Berlin Museum, No. 300.

Helbig, *Jahrbuch des archäologischen Instituts*, 1886, pp. 71ff, pl. 6, I.

780 BUST OF PLATO. Roman copy, probably of a work of the beginning of the fourth century B. C. In the Vatican. The nose is restored.

Helbig, *Guide*, I, No. 265.

781 HEAD OF SAPPHO. Type of the fourth century B. C., or later. In the Villa Albani, Rome.
RESTORATIONS: The end of the nose, the lower part of the neck, the herma.
Helbig, *Guide*, II, No. 789.

HELLENISTIC PERIOD

FROM THE DEATH OF ALEXANDER (323 B. C.) TO THE FALL OF EGYPT (30 B. C.)

(IN GALLERIES 27–29)

WE have seen in the preceding periods how directly the art of each epoch is influenced by political events. The thoughts and tendencies of every age are mirrored in its artistic productions; and therefore, to understand the latter we must bear in mind contemporary history, just as to appreciate history fully we must go to art to supply us with vivid illustrations. The conquest of Greece by Philip of Macedon has already been alluded to, but the loss of independence of the several Greek states was relatively unimportant as compared with the Oriental campaigns of Alexander the Great, in which he conquered the East, and threw its gates open to Greek civilization. Hence we find that after the death of Alexander, the centre of gravity has been pushed from the mainland of Greece eastward to Asia Minor. Athens and other cities of Greece still produce artists of minor importance, but the best work of the period comes from the vigorous offshoots of Asia Minor and Egypt: Pergamon, Ephesos, Tralles, Rhodes, and Alexandria.

The ideals of the Hellenistic Age—so called in distinction to the true Hellenic—are, as we should expect, totally different from both those of the fifth century and those of the fourth. It is neither idealism nor beauty that now forms the chief aim of the sculptor: he has become a man of science, as well as an artist. Anatomy interested him for its own sake, and the faithful representation of what earlier artists would have regarded as unimportant details of nature has to some extent replaced the desire to create pure beauty. This is shown not only in the treatment and execution, but also in the choice of subjects. We need only compare the "Barberini Faun" (No. 830) or the Seated Boxer (No. 842) with the sculptures of the Parthenon fully to appreciate this dif-

ference. Moreover, we often find a love of display which was foreign to the art of the preceding ages. However, though in conception Hellenistic works do not reach the former high standard, they often exhibit extraordinary vigor of treatment, thorough understanding of the human figure, and consummate skill in execution. In its spirit Hellenistic art is independent. Though it sometimes borrows types from earlier sculptures, it transforms them so completely as to make them its own. The marvellous fertility of invention shown in the Altar of Pergamon is evidence enough of the spontaneity of artistic imagination during this period.

SCULPTURES OF THE SCHOOL OF PERGAMON

(IN GALLERY 28)

782 THE DYING GAUL, formerly called The DYING GLADIATOR. Probably a contemporary copy of a bronze statue dedicated by Attalos I, king of Pergamon (241–197 B. C.), on the Akropolis of Pergamon, in commemoration of his victory over the Mysian Gauls. Found in Rome, and now in the Museum of the Capitol.

RESTORATIONS: The end of the nose, the right hand, part of the left knee, the toes, and part of the plinth, including the sword and a portion of the horn.

Helbig, *Guide*, I, No. 533.

783 GAUL AND HIS WIFE. Like No. 782, probably a contemporary copy of a bronze group erected by Attalos I of Pergamon, in commemoration of his victory over the Mysian Gauls. Place of discovery unknown. Formerly in the Ludovisi Collection, and now in the Museo delle Terme, Rome.

RESTORATIONS: Of the man, most of the right arm, with part of the sword, the lower half of the nose, the left forearm and forefinger, part of the cloak; of the woman, the nose, the left arm from above the elbow, the right hand and wrist, four toes of the right foot, and a piece of the garment; also the supports between the two figures.

Helbig, *Guide*, I, No. 884.

784–790

FIGURES FROM THE GROUPS OF STATUES DEDICATED BY ATTALOS I, king of Pergamon (241–197 B. C.), on the Akropolis of Athens, in commemoration of his victories over the Gauls.

The four groups of which these figures formed part, or are at least contemporary copies, date from about 200 B. C., and represent respectively:

THE BATTLE OF THE GODS AND GIANTS.
THE BATTLE OF THE GREEKS AND AMAZONS.
THE BATTLE OF THE GREEKS AND PERSIANS AT MARATHON.
THE BATTLE OF ATTALOS AND THE GAULS.

Baumeister, *Denkmäler*, II, pp. 1241–1248.

784 DYING GAUL. The pose is like that of the famous statue (No. 782), reversed. Found in Rome. Formerly in the Farnese Collection, Rome, and now in the Museum of Naples.
RESTORATIONS: The left arm, some fingers of the right hand, the right foot, the toes of the left foot. The head is ancient, but perhaps does not belong to the figure.

785 ELDERLY GAUL, fallen on one knee, defending himself with his sword. Found in Rome, and now in the Museum of the Marciana, Venice.
RESTORATIONS: The right arm and some of the toes of the left foot.

786 YOUNG GAUL, kneeling, wounded in his right thigh. In the Louvre, Paris.
Both arms are restored.

787 DEAD PERSIAN. Found in Rome. Formerly in the Farnese Collection, Rome, and now in the Museum of Naples.
RESTORATIONS: Both arms, the right leg from the knee down, part of the scimitar.

788 YOUNG PERSIAN, kneeling and warding off a blow with his right arm. In the Vatican.
RESTORATIONS: The nose, both arms, the right leg from the knee down, half of the left foot, the upper part of the cap, the plinth.

789 PERSIAN, kneeling and defending himself with his shield. At Aix in Southern France.

790 DEAD AMAZON. Found in Rome. Formerly in the Farnese Collection, Rome, and now in the Museum of Naples.
The left foot is restored.

791–802

RELIEFS FROM THE GREAT ALTAR ON THE CITADEL OF PERGAMON, built probably by King Eumenes II, 197–159 B. C., and dedicated to Zeus and Athena. The remains of this altar were discovered 1879–1880, during the excavations conducted by the German government, under the direction of Karl Humann. It consisted of a large base or platform, about 16 feet high, 123 feet 7 inches long, and 113 feet 6 inches broad, on which stood the altar proper, surrounded by an Ionic colonnade. One side of the platform was pierced by the staircase by which the altar was approached; its walls were encircled by a frieze about 7 feet 6 inches wide, representing the Battle of the Gods and Giants. Originally this must have been nearly 400 feet long. Over 300 feet of it were recovered by the Germans, and a restoration of the structure, with these reliefs in place, has been made in the Pergamon Museum at Berlin. The selection in our collection includes the following:

791–801 SLABS FROM THE LARGE FRIEZE which encircled the walls of the substructure of the altar, representing the Battle of the Gods and Giants.

From the West Side:

791 THE SEA DEITIES, Nereus, Doris, Okeanos, and Tethys? in contest with giants.

792 WINGED GIANT, inscribed Βρο.....

Slabs Nos. 791, 792 are cut into by the steps of the broad staircase which led up to the great platform on which stood the altar.

793 DIONYSOS WITH TWO SATYRS.

From the South Side:

794 KYBELE riding a lion, and Adrasteia?

795 EOS, the goddess of Dawn, riding a horse (or mule).

From the East Side:

796 THE GIANT KLYTIOS. Only the upper part is preserved.

797 THE GIANT AIGAION bitten by the dog of Artemis. Only the upper part of the giant is preserved.

798 APOLLO.

799 ZEUS in contest with three giants.

800 ATHENA seizing the giant Alkyoneus; Gaia interceding for her son.

From the North Side:

801 NYX, the goddess of Night, in contest with a giant.

802 SLAB FROM THE SMALLER FRIEZE, which decorated the inner face of the wall of the colonnade on the platform of the altar. On this frieze were represented scenes from the life of Telephos, the legendary founder of Pergamon. The subject of the slab shown here is Herakles finding the infant Telephos under a plane tree, suckled by a hind.

Berlin Museum, *Beschreibung der Skulpturen aus Pergamon*, I, *Die Gigantomachie.*

803 FEMALE HEAD. Found among the ruins of the Great Altar at Pergamon, and now in the Pergamon Museum in Berlin.

Pontremoli et Collignon, *Pergame*, p. 204.

804 HERMAPHRODITE. Found at Pergamon, and now in the Imperial Museum, Constantinople.

Pontremoli et Collignon, *Pergame*, p. 205.

805 WARRIOR FROM DELOS. This statue evidently formed part of a group, and represented a fallen warrior defending himself against an enemy. Near it was found a pedestal large enough to accommodate such a group, inscribed with the name of Nikeratos as the sculptor. If, as is probable, the two belonged together, the statue would be a work of the school of Pergamon in the time of Eumenes II (197–159 B. C.), to which the inscription shows Nikeratos to have belonged. Found in Delos in 1882, during the excavations of the French School. In the National Museum, Athens, No. 247.

P. Wolters, *Athenische Mitteilungen*, XV, 1890, pp. 188ff.

806 HEAD OF A GIANT, formerly called the Dying Alexander. Probably second century B. C. In the Uffizi Gallery, Florence.

THE GREAT ALTAR AT PERGAMON, RESTORED BY F. THIERSCH
FROM THE PAINTING IN THE PERGAMON MUSEUM, BERLIN

RESTORATIONS: The bust, the top and back of the head, the lower part of the nose.

W. Amelung, *Führer durch die Antiken in Florenz*, No. 151.

807 HEAD OF A DYING PERSIAN. Pergamene type. Found on the Palatine, and now in the Museo delle Terme, Rome.

Helbig, *Guide*, II, No. 1025.

808 MALE HEAD. Roman copy from a Pergamene original. Found in Hadrian's Villa, Tivoli, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1860.

MISCELLANEOUS SCULPTURES OF THE PERIOD EXCLUDING PORTRAITS

GROUPS AND STATUES

809 THE NIKE OF SAMOTHRAKE, a statue of the goddess of Victory on the prow of a ship. (In Hall 38). It was erected as a votive offering to commemorate a naval victory, probably that of Demetrios Poliorketes, king of Macedonia, over Ptolemy I of Egypt, off Cyprus, in 306 B. C. Found in the island of Samothrake, and now in the Museum of the Louvre, No. 2369.

No restorations, except the pieces by which the fragments of the wings are joined.

Conze, Hauser, und Benndorf, *Untersuchungen auf Samothrake*, II, pl. LXIV.

810 STATUE OF THEMIS, the Goddess of Justice. First half of the third century B. C. On the base is inscribed the name of the sculptor Chairestratos, the son of Chairedemos, of Rhamnus. Found in the temple of Themis at Rhamnus, and now in the National Museum, Athens, No. 231.

Collignon, *Histoire*, II, p. 461.

811 POSEIDON. Probably third century B. C. Found in the island of Melos, and now in the National Museum, Athens, No. 235.

RESTORATIONS: The nose, the left upper part of the head, part of the mantle, and the trident.

Collignon, *Histoire*, II, p. 481.

812 TORSO OF A TRITON. Roman copy of a statue of the Hellenistic period. Found at Tivoli, and now in the Vatican. RESTORATIONS: The point of the nose, parts of the ears and hair, and nearly all the body below the navel.

Helbig, *Guide*, I, No. 187.

813 THE APOLLO OF THE BELVEDERE. Probably a Roman copy of a statue of the third century B. C. Said to have been found at Antium. In the Belvedere of the Vatican.

RESTORATIONS: The left hand, the right forearm and hand, the upper parts of the tree and the quiver, small pieces in the drapery and legs.

Helbig, *Guide*, I, No. 160.

814 THE ARTEMIS OF VERSAILLES. Probably a Roman copy of a statue of the third century B. C. Formerly at Versailles, and now in the Museum of the Louvre, No. 589. RESTORATIONS: The nose, both ears, a piece of the neck, the right hand and half the forearm, the left hand and arm as far as the deltoid, the end of the large toe of the left foot, the right foot and upper part of the leg, the two ends of the quiver. Of the hind, the nostrils, the ears, the horns (except their base), the greater part of the legs.

Collignon, *Histoire*, II, p. 320.

815 UPPER PART OF A STATUE OF ASKLEPIOS. Found in the Peiraieus, and now in the National Museum, Athens.

Kavvadias, *Catalogue*, No. 258.

816 APHRODITE CROUCHING IN THE BATH. Perhaps a Roman copy of a statue by Daidalos of Bithynia, of the third century B. C. Found at Vienne, France, and now in the Museum of the Louvre, No. 2240.

Rayet, *Monuments de l'art antique*, pl. 53.

817 APHRODITE CROUCHING IN THE BATH. Same type as No. 816. Found in the neighborhood of Tivoli, and now in the Vatican.

RESTORATIONS: The hair, the right hand, the fingers of the left hand, the front half of the right foot, two toes of the left foot.

Helbig, *Guide*, I, No. 252.

818 THE VENUS OF THE CAPITOL. Late Greek or Roman. Found between the Viminal and Quirinal hills, Rome, and now in the Museum of the Capitol.

RESTORATIONS: The tip of the nose, the forefinger and part of the thumb of the left hand, the fingers of the right hand.

Helbig, *Guide*, I, No. 458.

819 TORSO OF APHRODITE. Said to have been found at Antium. In the British Museum.

The left thigh is restored.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1583.

820 GROUP OF THE THREE GRACES. Roman copy of a composition created probably in the Hellenistic period. Found on the Quirinal in Rome, and now in the Opera del Duomo, Siena.

Brunn-Bruckmann, *Denkmäler der griechischen und römischen Skulptur*, No. 259.

821-824 THE LYKOSOURA FRAGMENTS. Fragments of colossal statues from the temple of Despoina (Persephone) at Lykosoura, in Arkadia, and now in the National Museum, Athens.

821 HEAD OF DEMETER.

822 HEAD OF ARTEMIS.

823 HEAD OF AMYTOS.

824 FRAGMENT OF DRAPERY with decorative designs in relief.

Damophon of Messene is named by Pausanias as the sculptor of these statues. Their date has long been a matter of dispute, the fourth century B. C., the second century B. C., and the time of Hadrian having all been suggested by different authorities; of these dates the second century B. C. is the most probable.

Frazer's *Pausanias*, V, pp. 622ff.

825 EROS STRETCHING A BOW. Roman copy of a statue, probably of the end of the fourth century B. C. Formerly in the Villa d'Este at Tivoli, and now in the Museum of the Capitol, Rome.
RESTORATIONS: Both arms with the bow, the wings, the lower half of the legs, the tree-trunk.
Helbig, *Guide*, I, No. 429.

826 EROS AND A DOLPHIN. Ornament of a fountain. The place of discovery is not known. Formerly in the Farnese Collection, and now in the Museum of Naples.
RESTORATIONS: Of Eros, the head, the feet and the fingers of the left hand; of the dolphin, the tail.
Friederichs-Wolters, No. 1581.

827 DIONYSOS. Third century B. C. Found at Sikyon. In the National Museum, Athens.
Kavvadias, *Catalogue*, No. 256.

828 DANCING MAENAD. End of the fourth century B. C. The place of discovery is unknown. Now in the Berlin Museum.
RESTORATIONS: The left foot, a piece of the left shoulder, the front part of the plinth.
Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 208.

829 SILENOS AND THE INFANT DIONYSOS. Roman copy of a statue of the end of the fourth century B. C. Found near the gardens of Sallust, Rome, and now in the Museum of the Louvre, No. 922.
RESTORATIONS: Of the Silenos, the end of the nose, parts of the hair, both hands, three toes of the right foot; of the Dionysos, the nose, chin, arms and legs; also pieces of the nebris, part of the tree-trunk, the back of the base, with the plant.
Friederichs-Wolters, No. 1430.

830 SLEEPING SATYR. The so-called BARBERINI FAUN. Probably third century B. C. Found in the moat of the Castle of S. Angelo, Rome, and now in the Glyptothek, Munich.
RESTORATIONS: The end of the nose, the left forearm, the

right elbow, the fingers of the right hand, the right leg, part of the left leg, part of the animal's skin and the back of the seat.

Furtwängler, *Beschreibung der Glyptothek*, No. 218.

831 THE BORGHESE SATYR. Found at Monte Calvo, in the Sabine country. Formerly in the Villa Borghese, and now in the Museo delle Terme, Rome.
RESTORATIONS: Both arms, a part of the left thigh, the greater part of the animal's skin and of the tree-trunk.
Friederichs-Wolters, No. 1427.

832 SATYR PLAYING THE SCABELLUM. The place of discovery is unknown. In the Uffizi Gallery, Florence.
RESTORATIONS: The greater part of the head, both arms, the left heel, the toes of the right foot, the tail (?).
W. Amelung, *Führer durch die Antiken in Florenz*, No. 64.

833 THE SO-CALLED "ARROTINO" or knife-sharpener. Originally part of a group representing the flaying of Marsyas. Probably second century B. C. Found in Rome, and now in the Uffizi Gallery, Florence.
RESTORATIONS: The end of the nose, the right edge of the mantle, the right wrist, the forefinger of the right hand, with the handle and part of the knife, the thumb, the forefinger and middle finger of the left hand, pieces on the edge of the base.
W. Amelung, *Führer durch die Antiken in Florenz*, No. 68.

834 TORSO OF A STATUE OF MARSYAS bound to a tree. Roman copy of a statue of the third or second century B. C. Found on the Palatine, Rome, and now in the Berlin Museum.
Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 213.

835 SATYR AND GOAT, group in rosso antico. Hellenistic type. Found in Hadrian's Villa, near Tivoli, and now in the Museum of the Capitol, Rome.
RESTORATIONS: Of the satyr, the tip of the nose, the end of the chin, the right arm, with the bunch of grapes, the left hand, both legs except part of the feet, the staff, the stump, the syrinx; the head, the hind legs and the left fore leg of the goat, parts of the plinth.
Helbig, *Guide*, I, No. 520.

836 SLEEPING ARIADNE. Probably a Roman copy of a statue of the Hellenistic period. The place of discovery is not known. Now in the Vatican.
RESTORATIONS: The nose, the upper lip, some fingers of the left hand, the right hand, parts of the drapery.
Helbig, *Guide*, I, No. 214.

837 SLEEPING ARIADNE. Probably a Roman copy of a statue of the Hellenistic period. Same type as No. 836. Formerly in the Museo Odescalchi, Rome, and now in the Museum of Madrid.
RESTORATIONS: The forehead, nose, mouth and chin, pieces from both arms, both knees and the left foot.
Temporarily retired for lack of space.
Friederichs-Wolters, No. 1573.

838 ANTIOCHEIA, patron goddess of the city of Antioch, which was founded in 300 B. C. She is seated on a rock, and rests one foot on the river Orontes. Copy of a bronze group by Eutychides, a pupil of Lysippos. Found outside the Porta S. Giovanni, Rome, and now in the Vatican.
RESTORATIONS: Of the goddess, the mural diadem, parts of the drapery, the nose, upper lip, and right forearm. The head was broken, but probably belongs to the figure. Of the river-god, both arms.
Helbig, *Guide*, I, No. 376.

839 SMALL BRONZE FIGURE OF HERAKLES resting. From a villa near Boscoreale. In private possession.
Unpublished.

840 HERAKLES WITH THE APPLES OF THE HESPERIDES. Roman copy of a Hellenistic type. Small bronze statue. Found at Gebail, the ancient Byblos, in Phoenicia. In the British Museum.
On the original the tree stands behind the figure, with branches and fruit, and around it is coiled the serpent Herakles has slain.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 827.

841 THE TORSO OF THE BELVEDERE. Fragmentary statue of Herakles, inscribed with the name of the sculptor Apollonios, son of Nestor, of Athens (first century B. C.).

According to some authorities the lost original of which this work is a copy, dates as far back as the fifth century B. C. It is more generally placed in the Hellenistic period. The place where the torso was discovered is not known. It is now in the Belvedere of the Vatican.

Helbig, *Guide*, I, No. 126.

842 BOXER RESTING. Bronze statue found under the Colonna gardens, Rome, among the foundations of Aurelian's Temple of the Sun. Now in the Museo delle Terme, Rome. RESTORATIONS: The end of the left thumb, a piece in the right thigh, the seat.

Helbig, *Guide*, II, No. 1051.

843 THE LAOKOÖN GROUP. Probably identical with a group mentioned by Pliny as standing in the palace of Titus on the Esquiline, the work of the Rhodian sculptors Agesander, Polydoros, and Athenodoros. Probably second century B. C. Found among the ruins of the palace of Titus on the Esquiline, Rome, and now in the Vatican. RESTORATIONS: The right arm of the father, with the adjoining portion of the serpent; the right arm of the son on the left, with the coil of the serpent on the top; the right hand and part of the forearm of the son on the right.

Helbig, *Guide*, I, No. 153.

844 AKTAION ATTACKED BY HIS HOUNDS. Probably a Roman copy of a larger work of the Hellenistic period. Found near Civita Lavinia, and now in the British Museum.

RESTORATIONS: The hands, the neck, the occiput, part of the nose and of the horns of Aktaion; the front part of the head and the ears of the dog leaping up; the ears of the second dog; part of the rocky plinth.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1568.

845 TWO WRESTLERS. Group found near the Lateran, Rome, and now in the Uffizi Gallery, Florence.

RESTORATIONS: Both heads, which are ancient, but do not belong to the figures; of the under figure, the left arm and hand, the left leg from the middle of the thigh; of the upper figure, both arms and hands, the lower left leg, both feet.

W. Amelung, *Führer durch die Antiken in Florenz*, No. 66.

846 THE BORGHESE WARRIOR. The figure must probably be thought of as in close combat with an opponent. It is inscribed with the name of the sculptor Agasias, son of Dositheos, of Ephesos. Last half of the second or early part of the first century B. C. Found at Antium, and now in the Museum of the Louvre.
RESTORATIONS: The right arm, the right ear.
Friederichs-Wolters, No. 1425.

847 FIGURE FROM A GROUP OF TWO BOYS quarrelling over the game of huckle-bones (astragali). Of the other boy, only the forearm is preserved, which this one is biting. Formerly in the Barberini palace, Rome, and now in the British Museum.
RESTORATIONS: The tip of the nose, the left arm, the right wrist, both feet, the arm of the adversary to the wrist, all the base except a small part underneath the body.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1756.

848 GIRL PLAYING HUCKLE-BONES. Found in the Villa Verospi, near the Salarian Gate, Rome, and now in the British Museum.
RESTORATIONS: The head, the left shoulder, the right hand and wrist, parts of the fingers of the left hand, both feet.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1710.

849 BOY STRUGGLING WITH A GOOSE. Early part of the Hellenistic period. Formerly in the Palazzo Braschi, Rome, and now in the Glyptothek at Munich.
RESTORATIONS: Of the boy, the knot of hair over the forehead, the tip of the nose, parts of the lips, and minor pieces; of the goose, the head, the ends of the wings.
Furtwängler, *Beschreibung der Glyptothek*, No. 268.

HEADS

850 COLOSSAL BUST OF SERAPIS. Of basalt. Roman copy of a work of the third or second century B. C. Formerly in the possession of the Mattei family, and now in the Vatican.

842—THE SITTING BOXER, AS DISCOVERED
FROM A PHOTOGRAPH TAKEN AT THE TIME

RESTORATIONS: The nose and numerous fragments of the hair and beard.

Helbig, *Guide*, I, No. 241.

851 THE "POURTALÈS APOLLO." Roman copy of a head of the third or second century B. C. In the British Museum.
RESTORATIONS: The nose, parts of the lips and ears, a piece of the neck.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1547.

852 COLOSSAL BUST OF HERAKLES. Found at the foot of Mt. Vesuvius. In the British Museum.
RESTORATIONS: The nose, part of the right cheek, the right ear, the lobe of the left ear, the bust.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1736.

853 HEAD OF MENELAOS. From a group representing Menelaos with the body of Patroklos. Roman copy of a work dating probably from the third century B. C. Found in Hadrian's Villa, Tivoli, and now in the Vatican.
RESTORATIONS: The nose and part of the upper lip, a portion of the lower lip, most of the right eye, fragments in the left cheek, the brow, the hair, the helmet, and the bust.

Helbig, *Guide*, I, No. 240.

854 HEAD OF A SLEEPING ERINNYS (Fury). Probably from a colossal group. Formerly in the Ludovisi Collection, and now in the Museo delle Terme, Rome.
RESTORATIONS: The nose, the right half of the under lip, the piece of the breast and shoulders, parts of the hair, the whole background.

Helbig, *Guide*, II, No. 866.

855 HEAD OF DIONYSOS. Hellenistic type. Found near Rome, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1627.

856 HEAD OF MARSYAS. In the Museum of the Capitol, Rome. The bust is restored.

Helbig, *Guide*, I, No. 430.

857 HEAD OF A YOUTHFUL SATYR. Of bronze. Hellenistic period. Formerly in the Villa Albani, and now in the Glyptothek, Munich.
RESTORATIONS: The neck and the bust.
Furtwängler, *Beschreibung der Glyptothek*, No. 450.

858 HEAD OF A SATYR. Hellenistic type. Found about four miles from the Porta Maggiore, Rome, and now in the British Museum.
RESTORATIONS: The tip of the nose, parts of the right ear and of the hair.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1661.

859 HEAD OF A GAUL. Third century type. Found in the Forum of Trajan, Rome, and now in the British Museum.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1770.

860 HEAD OF A YOUTH. Of terracotta. End of the fourth or beginning of the third century B. C. Found at Tarentum, and now in the Berlin Museum.
The tip of the nose is restored.
Deonna, *Revue archéologique*, 1906, p. 402.

861 FEMALE HEAD. Type of the third century B. C. From Athens. In the Berlin Museum.
Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 616.

862 FEMALE HEAD. Probably of the second century B. C. Found in Cyprus, and now in the Berlin Museum.
Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 617.

863 CAST FROM A TERRACOTTA MOULD of a female head, surrounded by akanthos leaves. In the Museo Archeologico, Florence.

RELIEFS

864–870

FRAGMENTS OF A FRIEZE FROM PRIENE, representing the Battle of the Gods and Giants. They were found on the site

of the Temple of Athena Polias, and probably formed part of a balustrade. Middle of the second century B. C. (?). In the British Museum.

864 Upper Part of a draped Female Figure (Gaia ?).
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1175.

865 Group of a Giant (?) and a Female Figure (?).
B. M. Catalogue, II, No. 1165.

866 Fragment of a Giant.
B. M. Catalogue, II, No. 1166.

867 Group of Dionysos (?) and a Giant.
B. M. Catalogue, II, No. 1169.

868 Torso of a Draped Female Figure.
B. M. Catalogue, II, No. 1174.

869 Draped Female Figure.
B. M. Catalogue, II, No. 1171.

870 Kybele Seated on a Lion.
B. M. Catalogue, II, No. 1170.

871 THE WEDDING PROCESSION OF POSEIDON AND AMPHITRITE. These reliefs probably once decorated the three sides of an altar erected in Rome by Cn. Domitius Ahenobarbus, 35–32 B. C., in front of the temple of Neptune. The relief which decorated the fourth side is in the Louvre. The types from which the figures in the composition are copied belong for the most part to Hellenistic times. In the Glyptothek, Munich.
Restorations: Many small pieces, including the ends of nearly all the noses, the left arm and hand of the woman on the bull, the arms and head of the Eros behind her, the horns of the lyre, the shell and both forearms of the front Triton, part of the vase in the left hand of one of the Nereids, the left arm and wing of the Eros behind her, the whole of the floating Eros next to the pillar, except the lower half of the wing, the head and half of the neck of the sea-dragon, the three heads of the last group, and parts of the right arms of

both females. These restorations were made from the traces left on the background of the relief.

Furtwängler, *Beschreibung der Glyptothek*, No. 239.

872 HELIOS DRIVING HIS CHARIOT. Metope from a late Greek temple on the site of Troy (Hissarlik). Found by Dr. Schliemann in 1872, and now in the Ethnographical Museum, Berlin.

Schliemann, *Troja*, fig. 109, p. 202.

873 DIONYSOS RECEIVED BY IKARIOS (?), the mythical Athenian who entertained the god on his first visit to Attica. Hellenistic type. Formerly in the Villa Montalto, and now in the British Museum.

RESTORATIONS: The left arm and the top of the head of Silenos; the head and the right arm of the satyr following him; the head, the upper part of the body and part of the drapery of the last figure at the right; part of the column under the herma at the left; the drapery at the foot of Ikarios. On the couch was a female figure which has been erased. The last satyr to the right supported a Maenad in his arms, traces of which are visible.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2190.

874 DIONYSOS RECEIVED BY IKARIOS (?). Similar to the preceding. From Capri. In the Museum of Naples.

RESTORATIONS: The heads of the last two satyrs on the right, and the upper right-hand corner of the block.

Schreiber, *Hellenistische Reliefbilder*, pl. XXXIX.

875 DIONYSOS AND ARIADNE. Relief in three sections. The two side panels represent statues in niches. In the middle is a group representing Ariadne forsaken by Theseus, and Dionysos approaching her. Said to have been found in Hadrian's Villa at Tivoli, and now in the Vatican.

RESTORATIONS: The left part of the slab, with almost the whole of the statuette in the left niche, parts of the torsos of both male figures in the central relief, the right arm of the statuette in the right niche, the column to the left of this statuette, various parts of other columns, the greater part of the hunting scene above.

Helbig, *Guide*, I, No. 216.

876 DIONYSOS AND ARIADNE. Relief in the Vatican.
RESTORATIONS: Of Dionysos, the whole upper part, both arms, the top of the sceptre; of Ariadne, both arms and the left foot; the upper half of the Silenos.
Helbig, *Guide*, I, No. 192.

877 DIONYSIAC SCENE. Relief in the Uffizi Gallery, Florence.
Dütschke, *Antike Bildwerke in Oberitalien*, III, p. 226, No. 516.

878 DIONYSIAC PROCESSION. Relief formerly in the Farnese Collection, and now in the Museum of Naples.
Museo Borbonico, III, pl. XL.

879 SATYR AND MAENAD. Relief in the Villa Albani, Rome.
RESTORATIONS: The lower part of the Maenad, the left leg of the satyr from the knee down, the legs of the panther.
Helbig, *Guide*, II, No. 752.

880 STELE WITH A CROWN OF IVY. It served as a base for a small statue. The inscription reads: Ἐπιμεληταὶ τῆς ἐργασίας τοῦ ἀγάλματος ἀνέθεσαν τῶι Διονύσωι. "The overseers of the making of the statue dedicated it to Dionysos." Found at Ikaria, and now in the National Museum, Athens.
C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 316, No. 12.

881, 882 DANCING GIRLS. Two reliefs, each representing a dancing girl enveloped in a long mantle. Found on the site of the theatre of Dionysos, in Athens, and now in the National Museum there, Nos. 259, 260.
Svoronos, *Das athener Nationalmuseum*, pl. XXXII.

883 THE APOTHEOSIS OF HOMER. On the lowest row is: Homer receiving the adoration of History, Poetry, and other allegorical figures (identified by inscriptions).
On the second row: Apollo and the Muses.
On the top row: Zeus.
The name of the sculptor Archelaos, son of Apollonios, of Priene, is inscribed in letters of the first century B. C. Found at Bovillae on the Via Appia, near Rome, and now in the British Museum.

RESTORATIONS: Part of Homer's right foot, the left hand of Mythos, with the patera, the heads of Sophia, Apollo, the Delphic priestess, the poet on the pedestal, and of several of the Muses; also both upper corners.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2191.

884 DAIDALOS AND IKAROS. Relief in rosso antico. Found in the neighborhood of Naples, and now in the Villa Albani, Rome.

RESTORATIONS: The upper part of the slab, with the point of the wing standing on the ground, the head and the right hand of Ikaros, and the upper part of the wing on which Daidalos is working.

Helbig, *Guide*, II, No. 807.

885 NINE WINGED FIGURES, holding candelabra, thymiateria, and vessels. Two blocks from a frieze, in low relief. In the National Museum, Athens.

Sybel, *Katalog der Sculpturen zu Athen*, No. 304.

886 SCENE FROM A COMEDY. Relief from the Farnese Collection. In the National Museum, Naples.

Schreiber, *Hellenistische Reliefbilder*, pl. 83.

887 ATHENIAN CALENDAR. Reliefs representing the animals of the zodiac and the Attic festivals of each month. The frieze is now built into the Old Cathedral at Athens. The crosses which are worked into it at intervals date from the time when it was first used for its present purpose, as the decoration of a church.

Friederichs-Wolters, Nos. 1909, 1910.

888 SECTION OF A ROUND ALTAR decorated with festoons and masks. Second century B. C. Found in the Dionysiac theatre at Athens, and still in its original position. The dedicatory inscription reads: Πιστοκράτης καὶ Ἀπολλόδωρος Σατύρου Ἀυρίδαι πομποστολήσαντες καὶ ἄρχοντες γενόμενοι τοῦ γένους τοῦ Βακχιαδῶν ἀνέθηκαν, "Pistokrates and Apollodoros the sons of Satyros of the deme of Auridai, and of the race of the Bacchiades, while they were conductors of the procession and archons, dedicated it."

In Hall 38.

Schöne, *Griechische Reliefs*, pls. V, VI, 47, 47a.

889 SARDONYX CAMEO. The identification of the two heads is uncertain; they are apparently idealized portraits, possibly of Alexander and Olympias. Hellenistic period. In the Hermitage, St. Petersburg.
Furtwängler, *Antike Gemmen*, pl. LIII, 2.

PORTRAITS

(ON SOUTH WALL OF GALLERY 26)

890 STATUE OF DEMOSTHENES. Perhaps a copy of a bronze statue of Demosthenes by Polyeuktos, erected about 280 B. C. Formerly in the Villa Aldobrandini, Frascati, and now in the Vatican.
RESTORATIONS: Both wrists and hands, with the scroll.
Helbig, *Guide*, I, No. 30.

891 SEATED STATUE OF A POET, formerly called ANAKREON. Roman copy of a Hellenistic work. Found at Monte Calvo. Formerly in the Villa Borghese, and now in the Ny-Carlsberg Glyptothek, Copenhagen.
RESTORATIONS: The right arm from the elbow (except the hand, on which only the thumb is restored), the fingers of the left hand, the greater part of the lyre.
Friederichs-Wolters, No. 1305.
Bernoulli, *Griechische Ikonographie*, I, p. 79.

892 SEATED STATUE OF MENANDER (?). Third century B. C. Place of discovery unknown. In the Vatican.
RESTORATIONS: The tip of the nose, the left hand, the scroll, part of the right foot.
Helbig, *Guide*, I, No. 201.

893 SEATED STATUE OF POSEIDIPPOS (name inscribed). Place of discovery unknown. Now in the Vatican.
RESTORATIONS: The end of the nose, the left thumb.
Helbig, *Guide*, I, No. 200.

894 ARISTIPPOS(?). Greek portrait-statue, popularly known as ARISTOTLE. The head is Roman, and does not belong to the statue. In the Palazzo Spada, Rome.
RESTORATIONS: The nose, the right forearm with the elbow

and part of the upper arm, the left lower leg, half of the left foot, a piece of the himation.

Helbig, *Guide*, II, No. 954.

895 PORTRAIT-STATUE OF A MAN leaning upon his spear. Of bronze. Found together with No. 842 under the Colonna gardens, Rome, among the foundations of Aurelian's Temple of the Sun. In the Museo delle Terme, Rome.

RESTORATIONS: Half of the left forefinger, half of the right middle finger, a piece in the left thigh, the staff, the plinth.

Helbig, *Guide*, II, No. 1052.

896 AESOP. Head and torso of a statue. In the Villa Albani, Rome.

RESTORATIONS: The front of the nose, the right shoulder.

Helbig, *Guide*, II, No. 756.

897 STATUETTE OF DIOGENES. In the Villa Albani, Rome.

RESTORATIONS: The nose, both arms from above the elbows, the left leg, the right leg from the knee down, both feet, the dog, and the tree-trunk.

Helbig, *Guide*, II, No. 753.

898 BUST OF HERMARCHOS, the pupil of Epicurus. Found at Athens, and now in the National Museum there, No. 368.

Friederichs-Wolters, No. 1625.

899 BUST OF SOKRATES. In the Galleria dei Candelabri of the Vatican.

RESTORATIONS: The neck and the back of the head.

Bernoulli, *Griechische Ikonographie*, I, p. 186, No. 5.

900 BUST OF HOMER. Replica of a type created in the Hellenistic period as an ideal portrait of the poet. Found at Baiae. In the British Museum.

The tip of the nose is restored.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1825, pl. X, 1.

901 BUST OF HOMER. Same type as No. 900. In the Castle of Sanssouci at Potsdam, near Berlin.

RESTORATIONS: The nose and pieces in the hair and beard.

Friederichs-Wolters, No. 1628.

902 BUST OF EPICURUS. Found in the Villa Casali, Rome, and now in the British Museum.
RESTORATIONS: The nose, part of the left ear, part of the bust and drapery.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1844, pl. XI.

903 HEAD OF PERIANDER(?), tyrant of Corinth. Formerly in the Villa Montalto, Rome, and now in the British Museum.
RESTORATIONS: The nose, the edges of the ears, the terminal bust.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1827, pl. XI.

904 ALEXANDER THE GREAT. The "Azara" bust. Copy of a portrait executed probably during his reign (336-323 B. C.). Found near Tivoli, and now in the Museum of the Louvre, No. 436.
RESTORATIONS: The nose, the shoulders and a piece in the lips.
Bernoulli, *Darstellungen Alexanders des Grossen*, pl. I, p. 21.

905 HEAD OF A YOUTH, (ALEXANDER THE GREAT?). Probably end of the third century B. C. Found in Alexandria, and now in the British Museum.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1857, pl. X, fig. 2.

906 HEAD FROM THE STATUE OF A PUGILIST, set up to commemorate his victory in the Olympic games. Of bronze. Third century B. C. Found at Olympia, and now in the National Museum, Athens.
Olympia, Die Bronzen, Atlas pl. II, text pp. 10 ff.

907 UNKNOWN PORTRAIT, formerly called Seneca. In the Uffizi Gallery, Florence.
RESTORATIONS: The nose, part of the lips, the bust, and the greater part of the neck.
Dütschke, *Antike Bildwerke in Oberitalien*, III, p. 22, No. 58.

VOTIVE RELIEFS OF VARIOUS PERIODS

ILLUSTRATING

RELIGIOUS CUSTOMS OF THE GREEKS

(IN GALLERY 27)

908 VOTIVE TABLET TO ZEUS MEILICHIOS, worshipped in the form of a serpent. Fourth century B. C. Found near the harbor Zea in the Peiraieus, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 723.

909 VOTIVE RELIEF TO ZEUS HYPSEISTOS, representing two eyes. Inscribed Εἰσιδότη Διὶ Ὑψίστῳ, "Eisidote (dedicated this) to Zeus the highest." Roman period. Found on the northern slope of the Akropolis, Athens, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 720.

910 VOTIVE RELIEF TO ZEUS HYPSEISTOS representing a female breast. Inscribed, Εὐτυχία Ὑψίστῳ εὐχήν, "Eutychia (offers this) prayer to the Highest." Roman period. Found on the northern slope of the Akropolis, Athens, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 718.

911 VOTIVE RELIEF TO ASKLEPIOS, representing Asklepios with his followers and worshippers. Fourth century B. C. Found at Thyrea, and now in the National Museum, Athens.

Friederichs-Wolters, No. 1150.

912 HERMES BRINGING A VOTARY TO ASKLEPIOS in the presence of the three Graces. (Modern?). The group of the Graces is similar to that in Siena (No. 820). In the Museo Pio Clementino of the Vatican.

Visconti, *Museo Pio Clementino*, 4, pl. XIII, p. 103.

913 PAN, HERMES AND THE NYMPHS. Votive relief inscribed: Τηλεφάνης Πανὶ καὶ Νύμφαις, "Telephanes (dedicates this) to Pan and the Nymphs." Found in a grotto on Mount Parnes, and now in the National Museum, Athens.

Friederichs-Wolters, No. 1839.

914 APOLLO, ARTEMIS, AND A WORSHIPPER. Votive relief inscribed: Πυθαιστὴς Πεισικράτης Ἀκροτίμου ἀνέθηκεν, "The Pythaist Peisikrates, son of Akrotimos dedicated this." Fourth century B. C. Found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology* V, 1889, p. 471, XI.

915 APOLLO, SEATED ON THE OMPHALOS, AND TWO MUSES (?). Relief found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 473, XII and pl. XI, 1.

916 DRAPED FIGURE (A MUSE?) leaning on a pillar. Fragment of a relief found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 473, XIII.

917 HERAKLES AND THE MUSES. Relief, in two slabs, found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 470, X, fig. 48.

918 VOTIVE RELIEF TO KYBELE, representing Kybele and Hekate(?). Beginning of the fourth century B. C. Found in the Peiraieus, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 691.

919 VOTIVE RELIEF REPRESENTING HEKATE(?) with a horse and a dog. Found at Kramnon, Thessaly, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 816.

920 VOTIVE RELIEF TO THE NYMPHS AND ALL THE GODS. Inscribed: οἱ πλυνῆς Νύμφαις εὐξάμενοι καὶ Θεοῖς πᾶσιν Ζωαγόρας Ζωκύπρου, Ζώκυπρος Ζωαγόρου, Θαλλος, Λευκὴ, Σωκράτης Πολυκράτους, Ἀπολλοφάνης Ἐυπορίωνος, Σωσίστρατος, Μάνης, Μυρρίνη, Σωσίας, Σωσινένης, Μίδας. "The washermen Zoagoras the son of Zokypros, Zokypros the son of Zoagoras, Thallos, Leuke, Sokrates the son of Polykrates, Apollophanes the son of Euporion, Sosistratos, Manes, Myrrine, Sosias, Sosigenes and Midas dedicate this to the nymphs and all the gods." Fourth century B. C. Found in the Stadion at Athens, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 709.

921 OFFERINGS TO EILEITHYIA(?). Relief from Sigeion in the Troad. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 789.

922 PORTION OF A RELIEF. The largest of the four figures probably represents a divinity. Found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 469, XI, fig. 47.

923 A MAN AND A BOY ADORING A SERPENT. Votive relief of the fourth century B. C. Found near Eteonos in Boeotia, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 724.

924 THE "APOBATES" RELIEF, so-called. Votive offering for a victory in a chariot-race. In the "Apobates" race the contestants were obliged to mount and dismount during the progress of the race. Latter part of the fourth century B. C. Found built into the so-called "Beulé Gate" of the Akropolis, and now in the Akropolis Museum.

In Gallery 24.

Collignon, *Bulletin de correspondance hellénique* VII, 1883, pl. XVII, and p. 458.

925 VOTIVE RELIEF DEDICATED BY THE VICTOR IN A CHARIOT-RACE. Found near the Skala of Oropos. In the Berlin Museum.

In Gallery 24.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 725.

926, 927 TWO RELIEFS FROM THE BASE OF A STATUE, dedicated in commemoration of victories in the games.

926 A Cyclic Chorus.
927 A Pyrrhic Dance.

Found on the west side of the Akropolis, Athens, and now in the Akropolis Museum.

Friederichs-Wolters, No. 1330, 1331.

928 TWO HORSEMEN FACING EACH OTHER. Fragment of a limestone relief. Found at Kertsch in the Crimea, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 665.

929 RELIEF REPRESENTING A BULL-FIGHT. Perhaps a votive tablet. Found in Naxos, and now in the British Museum.

In Gallery 29.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2167.

930 RELIEF REPRESENTING A SECTION OF A TRIREME. Perhaps from the pedestal of a votive statue erected by a victor in a trireme-race. Probably fourth century B. C. Found on the Akropolis, Athens, and now in the Akropolis Museum.

Baumeister, *Denkmäler*, III, p. 1627, fig. 1689.

931 RELIEF REPRESENTING SURGICAL INSTRUMENTS. Found in the Asklepieion, Athens, and now in the National Museum there, No. 1378.

Svoronos, *Das athener Nationalmuseum*, pl. XLVII.

932 FRAGMENT OF A VASE-SHAPED OBJECT which probably stood on the top of a column. Found at Ikaria, Attica, and now in the National Museum, Athens.

C. D. Buck, *American Journal of Archaeology*, V, 1889, p. 178, fig. 30.

933 VOTIVE TABLET REPRESENTING TOILET ARTICLES. In the centre is a bowl with the inscription Κλαυ(δία) Ἀγήτα Ἀντιπάτρου, ἱέρεια, "Claudia Ageta, the daughter of Antipatros, a priestess, (dedicated it)." Found at Slavochori in Laconia, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 812.

934 VOTIVE TABLET REPRESENTING TOILET ARTICLES, inscribed Ἀνθούση Δαμαινέτου ὑποστάτρια, "Anthousa, the daughter of Damainetos, a minister in the temple, (dedicated it)." Found at Slavochori in Laconia, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 811.

935 VOTIVE RELIEF REPRESENTING TWO TRESSES OF HAIR. Inscribed: Φιλόμβροτος Ἀφθόνητος Δεινομάχου, Ποσειδῶνι, "Philombrotos and Aphthonetos the sons of Deinomachos (dedicate this) to Poseidon." Found at Thebes in Thessaly, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 798.

ROMAN PERIOD

FIRST CENTURY B. C. TO FOURTH CENTURY A. D.

(IN GALLERY 29)

AFTER the conquest of the East by Alexander the Great, the chief centres of Greek art were to be found, as we have seen, in Asia Minor and Alexandria. When Greece in her turn was conquered by Rome, Hellenism spread to the West, and there began a new lease of life. Thus, both as conquerors and conquered, the Greeks imposed their culture on the people with whom they came in contact. Nevertheless, their relations with the Romans were distinctly different from what they had been with the people of the East. To the East they had gone with the prestige of conquest, and the art which flourished in their wake was vigorous and independent. To Rome, on the other hand, Greek artists went with the purpose of supplying the needs of their masters, who wished to fill their public places, villas, and gardens with sculptural decorations.

The great majority of statues in every museum date from this time. Though they do not stand very high artistically, they are invaluable to us, since they reproduce works of the preceding centuries which would otherwise be utterly lost. Whenever these statues were faithful copies of such originals, they have been classed in this catalogue within the period to which the originals belong. Only in cases when the artist, instead of making a copy of one work, has combined the styles of various epochs to produce a new, heterogeneous whole, has the statue been classed as belonging to the period in which it was actually made.

Such statues, however, do not reflect the real Roman instinct in art, which was of a more literal nature. The Romans were first of all conquerors, and their ambition was to represent their conquests, not in an ideal way, as had been done by the Greeks, but by the literal representation of historical events. Hence their triumphal arches, their columns, their fora were decorated

with processions, incidents from campaigns, and sacrificial scenes, in all of which individual portraits of the emperors and their followers were introduced. Another phase of this instinct was the love of realistic portraiture, in which Roman art is preëminent.

In the early years of the Empire decorative art also attained a high level, as is shown by such works as the Ara Pacis, the extensive remains of which have recently been brought to light, the delicate stucco reliefs from the Farnesina Villa, and the tombs of the Via Latina.

STATUES OTHER THAN PORTRAITS

936 GROUP BY THE SCULPTOR MENELAOS, of Rome. This group is popularly known as Orestes and Elektra, but it more probably was a grave monument representing a mother with her son. The inscription on the pillar reads Μενέλαος Στεφάνου μαθήτης ἐποίει, "Menelaos the pupil of Stephanos made this." This Stephanos is probably the one mentioned on No. 937. First century B. C. The place of discovery is unknown. Formerly in the Ludovisi Collection, and now in the Museo delle Terme, Rome.

RESTORATIONS: On the youth, the end of the nose, a piece in the top of the head, the right arm from above the elbow, part of the fingers of the left hand, the front half of the right foot; on the woman, the end of the nose, the front half of the top of the head, the left arm below the sleeve, part of the fingers of the right hand, the end of the large toe of the left foot, unimportant pieces in the drapery.

Helbig, *Guide*, II, No. 887.

937 STATUE OF A YOUTH, BY STEPHANOS of Rome. On the tree is the inscription: Στέφανος Πασιτέλους μαθήτης ἐπόει, "Stephanos pupil of Pasiteles made this." First century B. C. Found outside the Porta Salaria, and now in the Villa Albani, Rome.

RESTORATIONS: The back of the head, the left forearm, the right arm, the front half of the right foot, some of the toes of the left foot.

Helbig, *Guide*, II, No. 744.

938 STATUE OF A YOUTH. Found in the Olympieion, Athens, and now in the National Museum there.

Kavvadias, *Catalogue*, No. 248.

939 A CAMILLUS, or boy employed in the religious ceremonies in Rome. Of bronze. In the Palazzo dei Conservatori, Rome.

Helbig, *Guide*, I, No. 607.

940 KARYATID. Second century A. D. In the British Museum.

RESTORATIONS: The right forearm, three fingers of the left hand, the left foot, small parts of the kalathos on her head, and of the drapery.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1746.

941 FEMALE FIGURE CARRYING A VASE. Said to have been found in Hadrian's villa, Tivoli, and now in the Museum of the Capitol, Rome.

RESTORATIONS: The cover of the vase, the lower part of the figure from the knees. The head is ancient, but does not belong to the statue.

Helbig, *Guide*, I, No. 528.

RELIEFS

942 RELIEF ON THE ARCH OF TITUS in Rome, which was built to commemorate the victories of the Emperor Titus over Judaea, and his capture of Jerusalem, A. D. 70. On the relief are represented Roman soldiers with their captives bearing the table of the shew-bread and the golden seven-branched candlestick.

S. Reinach, *L'Arc de Titus*, 1890.

943 RELIEF ON THE COLUMN OF TRAJAN in Rome, representing Nike (Victory) writing on a shield. A. D. 104–114. For the type compare the Nike of Brescia, No. 747.

Brunn-Bruckmann, *Denkmäler*, No. 398, 1.

944 A QUADRIGA, driven to left, the horses galloping at full speed and preceded by a running youth. Neo-Attic relief. In the possession of the Duc de Loulé at Lisbon.

Homolle, in the *Bulletin de correspondance hellénique*, XVI, 1892, p. 325, pl. VIII.

945, 946 RELIEFS WHICH PROBABLY FORMED PART OF THE DECORATIONS OF THE MAUSOLEUM OF THE GENS HATERIA, a distinguished Roman family in the early years of the Empire.

945 PART OF THE VIA SACRA, showing five of the buildings near its eastern end. These are: The temple of Jupiter Stator, with a seated statue of Jupiter inside; the Arch of Titus, inscribed ARCVS IN SACRA VIA SVMMA, "the arch at the top of the Via Sacra," with a statue of the goddess Roma below the archway; a second arch, unidentified, with a quadriga on top, and a statue of Cybele below; the Colosseum; and a third arch, inscribed ARCVS AD ISIS, "the arch near the temple of Isis," with a figure of Minerva in the central arch. All these divinities had shrines near the Via Sacra.

946 THE REPRESENTATION OF AN ELABORATE TOMB, probably the mausoleum of the Hateria family, its walls richly decorated with pilasters and sculptures. The figures on the top are probably supposed to be inside. At the left is a huge derrick, with which the hoisting is done by a tread-wheel worked by men, probably introduced as an indication that the tomb was not entirely completed.

These reliefs, with others from the same tomb, were found on the Via Labicana, about five miles from Rome, and are now in the Lateran Museum.

Helbig, *Guide,* I, Nos. 671, 672. On the construction and use of the derrick see Blümner, *Technologie und Terminologie der Gewerbe,* III, pp. 118ff.

947 THE DYING MELEAGER being carried to his home. Relief from a Roman sarcophagus of the second century A. D. Formerly in the Vatican, now in the Museum of the Capitol.

RESTORATIONS: The lower half of the legs of all the figures and the right hand of Meleager.

Robert, *Die antiken Sarkophagreliefs,* III, 2, pl. XCVII, No. 292.

948, 949 TWO RELIEFS FROM A ROMAN CIPPUS:

948 CENTAURS with youths riding on their backs.

949 A Man and a Woman watching a Hind suckling her young.
In the Vatican.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 545 and 546.

950 RELIEF FROM A SARCOPHAGUS representing a processional car (thensa or carpentum) in which sacred objects were carried from the Capitol to the Circus during the games. On the car is a relief of Zeus and the Dioscuri. Probably third century A. D. In the British Museum.
Restorations: The wheel of the car, the right end of the relief, parts of the horses.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2310.

951 FRIEZE OF AMAZONS. Part of the cover of a sarcophagus. In the British Museum. Other parts of the same sarcophagus are in the Vatican and in the Palazzo Salviati, Rome.
Restorations: The lower part of all the faces; of the individual figures, from left to right, on (1) the right arm, the right knee, and the toes of the right foot; on (2) the toes of the right foot; on (3) the toes of the left foot; on (4) part of the right shoulder, both legs from the middle of the thighs; on (5) the left arm. Also parts of the mouldings above and below. It has been asserted that the whole of the figures (5) and (6) are new, but this does not appear to be correct.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2299.

952 A MARRIAGE CEREMONY. Part of a relief from a sarcophagus. Second century A. D. In the British Museum.
Restorations: The head of the figure on the left, the upper parts of the heads of the other figures, and six inches at the bottom, with the feet and draperies of the figures.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2307.

953 CENTAUR AND EROS. Relief in the Museum of the Capitol, Rome(?).
École des Beaux-Arts, Sale Catalogue of Casts, No. 858.

954 PREPARATIONS FOR THE SACRIFICE OF A GOAT. Relief in the Vatican.

École des Beaux-Arts, Sale Catalogue of Casts, No. 2749.

955 DANCING MAENAD playing the cymbals. Neo-Attic relief in the Villa Albani, Rome.

Hauser, *Die neu-attischen Reliefs*, p. 13, No. 11.

956 FRENZIED MAENAD. Relief probably inserted as a panel in some object of decorative character. Neo-Attic. In the British Museum.

The lower right-hand corner is restored.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2194.

957 A TRAGIC AND A COMIC MASK. Relief in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2448.

958 OBLONG PANEL, revolving on a pivot, sculptured on one side with four masks. Such panels were used in Roman houses to admit air or light. In the British Museum. RESTORATIONS: Parts of the ground, and the top of the thyrsos.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2454.

959 WREATHS AND FILLETS; Roman military insignia. Flat relief built into the southeast corner of the Old Cathedral at Athens.

P. Steiner, *Bonner Jahrbuch*, Heft 114.

960 FARNESINA RELIEFS. Twenty details from the stucco reliefs which adorned the ceiling of one of the bedrooms of a Roman house which was discovered in the garden of the Villa Farnesina. Augustan period. In the Museo delle Terme, Rome.

Helbig, *Guide*, II, p. 220.

Lessing und Mau, *Wand und Deckenschmuck eines römischen Hauses aus der Zeit des Augustus*. Berlin, 1891.

PORTRAITS

961 BUST KNOWN AS LUCIUS JUNIUS BRUTUS, who expelled King Tarquinius from Rome. The identification rests upon slender evidence. Of bronze. In the Palazzo dei Conservatori, Rome.
The drapery is restored.
Helbig, *Guide*, I, No. 610.

962 BUST OF MARCUS JUNIUS BRUTUS(?). 85–42 B. C. In the Museum of the Capitol, Rome.
RESTORATIONS: The tip of the nose, pieces of the forehead, and the left half of the chin.
Helbig, *Guide*, I, No. 518.

963 BUST OF CICERO (106–42 B. C.). It is inscribed M. CICERO AN[NORUM] LXIII, stating the age at which Cicero died, an indication that the bust was made after his death. In the Museum of Madrid.
The right shoulder is restored.
Bernoulli, *Römische Ikonographie*, I, pl. 10, p. 135.

964 BUST OF P. CORNELIUS SCIPIO AFRICANUS. Of late Roman workmanship. The inscription on the base reads P. COR. SCIPIO AFR. In the Museum of the Capitol, Rome.
RESTORATIONS: The nose and the ears.
Bernoulli, *Römische Ikonographie*, I, p. 36, pl. 1.

965 HEAD OF JULIUS CAESAR (100-44 B. C.). In the British Museum. (According to Furtwängler this head is modern).
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1870.

966 PORTRAIT-GROUP OF HUSBAND AND WIFE. Probably placed in a recess on the façade of a Roman tomb. First century, B. C. Formerly in the Villa Mattei, and now in the Vatican.
Helbig, *Guide*, I, No. 235.

967 PORTRAIT-STATUE OF A ROMAN. First century B. C. The body is a replica of the type reproduced in the "Hermes Logios" of the Museo delle Terme, Rome, which

is probably a copy of a fifth-century work. The inscription, on the tortoise, reads: Κλεομένης Κλεομένους Ἀθηναῖος ἐποίησεν, "Kleomenes, the son of Kleomenes, the Athenian, made it." Found on the Esquiline, Rome, and now in the Museum of the Louvre, No. 1207.
RESTORATIONS: The thumb and the forefinger of the left hand.
Fröhner, *Notice de la sculpture antique du Louvre*, No. 184.

968 HEAD OF YOUNG AUGUSTUS (63 B. C.–14 A. D.). Found at Ostia, and now in the Vatican.
RESTORATIONS: The tip of the nose, pieces in the ears, the bust.
Helbig, *Guide*, I, No. 223.

969 STATUE OF AUGUSTUS (63 B. C.–14 A. D.) as commander of the Roman armies. The breastplate is adorned with reliefs: Above is Coelus, the personification of Heaven. Below him, the Sun with the goddesses of Morning, Dew, and Dawn. The central group consists of a Parthian giving up one of the standards captured by Crassus to a Roman soldier, thus symbolising the subjugation of the Parthians. On each side of this group is a captive barbarian (Hiberia and Gallia?). Beneath are represented Apollo and Diana, and Tellus, the Earth. The date of the statue is about B. C. 20, that is to say when Augustus was forty-three years old. Found on the site of the Villa Livia on the Via Flaminia, near Rome, and now in the Vatican.
RESTORATIONS: Part of one ear, several fingers, probably the right arm, the sceptre.
Helbig, *Guide*, I, No. 5.

970 PORTRAIT-STATUE WEARING A TOGA AND RESTORED AS AUGUSTUS. The head is an ancient portrait of Augustus, but does not belong to the statue. Formerly in the Vatican, and now in the Museum of the Louvre, No. 1212.
Bernoulli, *Römische Ikonographie*, II, p. 36, No. 51.

971 HEAD OF AUGUSTUS (63 B. C.–14 A. D.). In the British Museum.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1876.

972 BUST OF MARCUS VIPSANIUS AGRIPPA (B. C. 63–12). Found at Gabii. Formerly in the Borghese Collection, and now in the Museum of the Louvre, No. 1208.

Bernoulli, *Römische Ikonographie*, I, p. 255, fig. 38.

973 DOUBLE BUST OF SOKRATES AND SENECA. The names are inscribed. This is the only authentic portrait of Seneca we possess. Found in the grounds of the Villa Mattei in Rome, and now in the Berlin Museum.

RESTORATIONS: On Seneca, the nose with part of the brow, part of the left eye, and several small pieces; on Sokrates, the end of the nose, a piece of the moustache.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 391.

974 BUST OF KLYTIE, so called. Perhaps a portrait of Antonia, mother of Germanicus. Said to have been found near Naples, and now in the British Museum.

RESTORATIONS: Part of the left ear, two leaves of the flower.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1874.

975 BUST OF THE EMPEROR NERO (A. D. 37–68). From Athens. In the British Museum.

RESTORATIONS: The tip of the nose.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1887.

976 THE "HERA LUDOVISI," so called. Colossal Roman head representing probably a member of the Claudian family. Formerly in the Ludovisi Collection, and now in the Museo delle Terme, Rome.

RESTORATIONS: The end of the nose, part of the right nostril, the curls on the right side of the neck, and most of those on the left side. The surface has been worn by over-cleaning and rubbing of the marble.

Helbig, *Guide*, II, No. 872.

977 HEAD OF AN EMPRESS (?). It has been variously identified as Messalina, Agrippina the wife of Claudius, and Domitia. Found on the Esquiline, Rome, and now in the British Museum.

RESTORATIONS: The nose, part of the left cheek and upper lip, the bust.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2005.

978 PORTRAIT-STATUE OF A ROMAN GIRL. Found in Rome, and now in the Museum of the Louvre, No. 481. RESTORATIONS: The right arm and hand, with the corner of the drapery it holds, and the left hand.

Friederichs-Wolters, No. 1186.

979 VESTALIS MAXIMA. Upper part of the portrait-statue of a chief of the Vestal Virgins. Discovered in the House of the Vestals, and now in the Museo delle Terme, Rome.

Lanciani, *Ancient Rome in the Light of Recent Discoveries*, plate opposite p. 138.

980 PORTRAIT-STATUE OF A ROMAN LADY, seated. Formerly called AGRIPPINA THE ELDER. The motive of the statue is probably borrowed from a fourth-century work. In the Museum of the Capitol, Rome.

RESTORATIONS: The tip of the nose, the fingers of the left hand, three fingers of the right hand, pieces of the plinth.

Helbig, *Guide*, I, No. 460.

981 SO-CALLED PUDICITIA. Portrait-statue of a Roman lady. Formerly in the Villa Mattei, and now in the Vatican.

RESTORATIONS: The head, the right hand, some of the toes, pieces in the drapery.

Helbig, *Guide*, I, No. 8.

982 BUST OF HADRIAN (76–138 A. D.). Formerly in the Villa Montalto, and now in the British Museum.

RESTORATIONS: The edge of the right ear, and part of the right breast.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1897.

983 PORTRAIT-HEAD OF A ROMAN LADY. Possibly either Sabina, the wife of Hadrian, or Matidia, the mother of Sabina. Second century A. D. In the British Museum.

RESTORATIONS: The nose, the ears, parts of the headdress, the neck, and the bust.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1898.

984 STATUE OF ANTINOUS, the favorite of Hadrian. Second century A. D. Found in Hadrian's Villa, near Tivoli, and now in the Museum of the Capitol, Rome.
RESTORATIONS: Some of the fingers of the right hand, the left hand and forearm, the left leg from the knee down, the right foot, the tree, and the plinth.

Friederichs-Wolters, No. 1659.

985 HEAD OF ANTINOUS with the attributes of Dionysos. Second century A. D. Found on the Janiculum, Rome, and now in the British Museum.
RESTORATIONS: The tip of the nose, part of the chin, parts of the hair and the wreath, the bust.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1899.

986 FRAGMENT OF A RELIEF OF ANTINOUS. Time of Hadrian. Found in Hadrian's Villa, near Tivoli, and now in the Villa Albani, Rome.
RESTORATIONS: Several fingers of the right hand, almost the whole of the left hand, with the wreath, part of the drapery.

Helbig, *Guide*, II, No. 775.

987 BUST OF ANTONINUS PIUS (138–161 A. D.). Found in the Augusteum at Kyrene, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1463.

988 BUST OF MARCUS AURELIUS (161–180 A. D.). Found in the Augusteum at Kyrene, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1464.

989 HEAD OF FAUSTINA THE YOUNGER (?), the wife

of Marcus Aurelius (about 130–175 A. D.). In the British Museum.

Most of the bust is restored.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1905.

990 PORTRAIT-HEAD OF A YOUTH. Found in Rome, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 399b.

ARCHAISTIC SCULPTURES

(ROMAN IMITATIONS OF THE GREEK ARCHAIC STYLE)

991 ATHENA PROMACHOS, THE DRESDEN PALLAS. The statue is a Roman adaptation of a Greek work of the early part of the fifth century B. C. The reliefs on the peplos represent the Battle of the Gods and Giants. In the Albertinum, Dresden.

RESTORATIONS: Both feet where they project from the drapery.

Friederichs-Wolters, No. 444.

992 HERMA OF PAN. Found at Civita Lavinia, and now in the British Museum.

RESTORATIONS: The tip of the nose, the right arm, the left hand, the mouth-piece and lower end of the pipe, the lower part of the herma.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1745.

993 BUST OF ZEUS. From the collection of Prince Talleyrand. Now in the Museum of the Louvre, No. 640.

RESTORATIONS: Most of the diadem, and the two locks that hang over the ears.

Baumeister, *Denkmäler*, I, p. 255, fig. 261.

994 THE BORGHESE ALTAR, so called. Probably the pedestal of a tripod. On the upper band of the reliefs surrounding the three sides are the twelve Olympic divinities; on the lower, the Graces, the Hours, and possibly the Fates. The individual groups are as follows: On the side facing Room 29, upper row, Zeus, Hera, Poseidon,

Demeter; lower row, the Graces. Second side (to the right), upper row, Apollo (restored as a female figure), Artemis, Hephaistos or Vulcan (restored as a female figure), Athena; lower row, the Hours. Third side, upper row, Ares, Aphrodite, Hermes, Hestia or Vesta; lower row, the Fates (?). Formerly in the Borghese collection, and now in the Museum of the Louvre, No. 672.

RESTORATIONS: The upper half of the figures of Poseidon, Demeter, Apollo, Artemis and Hephaistos; of Athena, everything except the right breast, the feet, with the lower part of the legs, and a portion of the lance; of Ares, the upper end of the lance, the upper part of the helmet, and the thighs; of Aphrodite, the top of the head; of Hestia, the head, the breast, the left arm, and both feet. There are also unimportant restorations in the figures of the lower row.

Froehner, *Notice de la sculpture antique du Louvre*, No. 1.

995 PEDESTAL OF A TRIPOD OR CANDELABRUM. The reliefs consist of three panels: (a) The contest of Apollo and Herakles for the Pythian tripod; (b) The consecration of a torch (?); (c) The consecration of a tripod. Formerly in the Chigi Collection in Rome, and now in the Albertinum, Dresden.

In Hall 38.

Friederichs-Wolters, No. 423.

996 NIKE POURING A LIBATION TO APOLLO in the presence of Artemis and Leto. Relief, formerly in the Villa Albani, and now in the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen*, No. 921.

997 NIKE POURING A LIBATION TO APOLLO. Relief in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 774.

998 RELIEFS FROM A PUTEAL, or well-curb. They probably represent an assembly of deities. Found at Corinth. The present location is unknown.

Michaelis, *Journal of Hellenic Studies*, VI, 1885, pls. LVI, LVII.

For archaistic reliefs on a candelabrum see No. 1014.

MISCELLANEA

999 THE WOLF OF THE CAPITOL. Of bronze. Probably an Etruscan work of the fifth century B. C. The place of discovery is unknown, and possibly it was never buried. In the Palazzo dei Conservatori, Rome.
RESTORATIONS: The figures of the twins, which were added probably about the year 1509. The wolf itself has been considerably repaired and restored.
Helbig, *Guide*, I, No. 618.

1000 A, B. TWO OF THE FOUR HORSES ON THE FAÇADE OF ST. MARK'S, Venice. (In Hall 38). Of gilt bronze. They are said to have been part of a quadriga which was carried from Chios to Constantinople in the reign of Theodosius the younger (fifth century A. D.), and erected in the Hippodrome there. After the Latin conquest of Constantinople, in 1204, they were carried to Venice and placed in their present position. In 1797 Napoleon removed them to Paris, where they were erected in front of the Tuileries Palace, but they were returned to Venice after his fall.
Giusti, in Ongania's *Basilica di San Marco*, pp. 423ff.

1001 HEAD OF A BRONZE HORSE. From Rome. Formerly in the Palazzo Riccardi, in Florence, where it served as a fountain; after 1825 in the Uffizi, and now in the Museo Archeologico, Florence.
Amelung, *Führer durch die Antiken in Florenz*, p. 276.

1002 THE VASE OF SOSIBIOS. It is decorated with reliefs representing an altar approached on the right by Hermes, followed by a bacchante and a warrior, and on the left by Artemis, followed by a bacchante and a satyr. On the back are two bacchantes. The inscription on the base of the altar gives us the name of the sculptor: Σωσίβιος Ἀθηναῖος ἐποι.., "Sosibios, the Athenian made this." Probably first century B. C. Formerly in the Villa Borghese, and now in the Museum of the Louvre, No. 442.
The foot of the vase is restored.
Hauser, *Die neu-attischen Reliefs*, No. 1.

1003 THE BORGHESE VASE, so called. It is decorated with reliefs representing a Dionysiac scene. Neo-Attic.

Formerly in the Villa Borghese, and now in the Museum of the Louvre, No. 86.

RESTORATIONS: The nose and the front part of the left foot of the dancing satyr; the right calf of the satyr supporting Silenos; the right hand of Silenos; the nose of the Maenad playing the cymbals; the foot of the vase.

Fröhner, *Notice de la sculpture antique du Louvre*, p. 306, No. 316.

1004 RELIEFS FROM THE SO-CALLED MEDICI VASE. They probably represent Kassandra surrounded by Greek heroes. Formerly in the Villa Medici, Rome, and now in the Uffizi Gallery, Florence.

RESTORATIONS: The statue of the goddess (the original was probably Athena, not Artemis); on the running man on the left side (the second from the centre), the tip of the nose, the elbow, part of the chlamys; on the man with the right arm on his back, perhaps the right arm and the upper part of the body; on the youth next to Kassandra on the right side, both feet, the lower part of the right thigh; on the bearded man (the second from the centre on the right side), the lower end of the sceptre; on the man with the mantle over his head, perhaps the whole upper part of his body.

Dütschke, *Antike Bildwerke in Oberitalien*, III, No. 537.

1005 KRATER, with decorations representing a Bacchic orgy. Neo-Attic. Found on the site of a Villa of Antoninus Pius at Monte Cagnolo. In the British Museum.

RESTORATIONS: The left arm, most of the head, and the amphora of Pan; the face of the youth carrying an inverted torch; the Maenad and satyr to the right of Pan, with the exception of the feet of both figures and the left arm of the satyr; the foot of the vase.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2500.

1006 COLOSSAL VASE, with a Dionysiac scene. Neo-Attic. In the Campo Santo, Pisa.

Hauser, *Die neu-attischen Reliefs*, p. 15, No. 17.

1007 ALTAR FROM OSTIA. (In Hall 38). The subjects of the reliefs are: On the front, Mars and Venus united by Cupid; on the back, Romulus and Remus nursed by

the Wolf near the Tiber (personified by the reclining figure of an old man), with shepherds above; on one side, Cupids playing with the chariot of Mars; on the other, Cupids playing with his arms. The inscription on the plinth shows that the altar was dedicated to Silvanus and other deities in the year 124 A. D. In the Museo delle Terme, Rome.

Mrs. Arthur Strong, *Roman Sculpture*, pp. 241ff, pls. LXXIII, LXXIV.

1008 ROUND ALTAR, decorated with reliefs representing dancing satyrs and bacchantes. Found on the site of the ancient Gabii, and now in the Museum of the Louvre, No. 1541.

PRINCIPAL RESTORATIONS: The figure of the bacchante carrying the vase and plate of fruit (except the left foot); the satyr with the panther's skin (except the two legs, and minor details); the dancer playing the tambourine (except the left leg, arm, and part of the drapery); the legs of the satyr carrying a vase on his shoulder. In Hall 38.

Fröhner, *Notice de la sculpture antique du Louvre*, No. 3.

1009 SQUARE ALTAR, or pedestal of a candelabrum. Formerly in the Chigi Collection, and now in the Albertinum, Dresden.

In Hall 38.

Becker's *Augusteum*, pls. XXXIII, XXXIV.

1010 FRONT OF THE SEPULCHRAL CHEST OF CORNELIA SERVANDA. The inscriptions read:

CORNELIA ONESIME.

DIS MANIBUS SERVIUS CORNELIUS DIADUMENUS CORNELIAE SERVANDAE CONIU(GI) SUAE CARIS(SIMAE), VIX(IT) ANN(IS) LX, ET CORNELIAE ONESIME VERN(A)E SUAE, VIXIT ANN(IS) VIII, MEN(SIBUS) V DIE(BUS) XXVIII.

"Cornelia Onesime. To the Manes. Servius Cornelius Diadumenus to his beloved wife Cornelia Servanda, who died at the age of sixty, and to Cornelia Onesime, his home-born slave, who died at the age of nine years, five months, and twenty-eight days."

Found in the Villa Pellucchi, near the Pincian Gate, Rome, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2363.

1011 SEPULCHRAL CHEST OF VERNASIA CYCLAX. The inscription reads:
VERNASIAE CYCLADI CONIUGI OPTIMAE VIX(IT) ANN(IS) XXVII, VITALIS AUG(USTI) L(IBERTUS) SCRIB(A) CUBICULARIS.
"Vitalis, the freedman of Augustus and scribe of the bedchamber, to his excellent wife Vernasia Cyclax, who died at the age of twenty-seven."
In the British Museum.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2379.

1012 SEPULCHRAL CHEST OF SILIA ATTICA. The inscription reads:
D(IS) M(ANIBUS) SILIAE ATTICAE FECIT P(UBLIUS) SILIUS ABASCANTUS MATRI PIENTISSIMAE.
"To the Manes. Publius Silius Abascantus made it for his most devout mother."
In the British Museum.
RESTORATIONS: The cover and the plinth.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2376.

1013 CANDELABRUM, with a relief of four Maenads. Found near Naples, and formerly in the Vatican. Now in the Museum of the Louvre, No. 500.
RESTORATIONS: Pieces of the claws, the inverted akanthos leaves, several pieces of the shaft, the mask, and the right hand of the Maenad carrying the plate of fruit; half the left foot of the one behind the panther; the mask and the left foot of the one with the thyrsos; the bowl and the flame of the candelabrum.
In Hall 38.
Fröhner, *Notice de la sculpture antique*, No. 297.

1014 CANDELABRUM, with reliefs representing Herakles carrying off the Delphic tripod, pursued by Apollo and his priest. Archaistic style. Found in the Vigna Verospi, on the site of the Gardens of Sallust. In the Galleria dei Candelabri of the Vatican.
RESTORATIONS: Almost the entire base, the only ancient portions of the reliefs being the head, the arm with the club, and the breast, of Herakles; the head, the breast and the upper right arm, of the priest. The figure of Apollo

is entirely modern. Of the upper part, the basket at the top of the shaft and the dish above are restored.
In Hall 38.
Helbig, *Guide*, I, No. 377.

1015 ONE OF A PAIR OF CANDELABRA, with reliefs of Erotes ending in arabesques, formerly in S. Agnese, and now in the Vatican.
The ends of the leaves are restored.
In Hall 38.
Helbig, *Guide*, I, No. 366 or 367.

1016 TRIANGULAR BASE OF A CANDELABRUM. On each side is represented a flying Cupid, bearing respectively the helmet, sword, and shield of Mars. First century, A. D. In the British Museum.
RESTORATIONS: One of the sphinxes projecting from the angles, and the heads of the two others; one of the rams' heads at the corners of the base, and parts of the other two rams' heads.
In Hall 38.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2509.

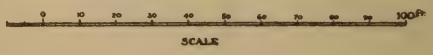
1017 THE PARIS CAMEO, representing the Emperor Tiberius, enthroned as Jupiter and surrounded by members of his family, with the attributes of various divinities. Of sardonyx. In the Bibliothèque Nationale, Paris.
Furtwängler, *Antike Gemmen*, pl. LX.

1018 THE VIENNA CAMEO, known as the GEMMA AUGUSTEA. It represents (a) Augustus enthroned as Jupiter at the side of the goddess Roma, and surrounded by other divinities; (b) Roman soldiers erecting trophies. Of sardonyx. In the Imperial Museum at Vienna.
Furtwängler, *Antike Gemmen*, pl. LVI.

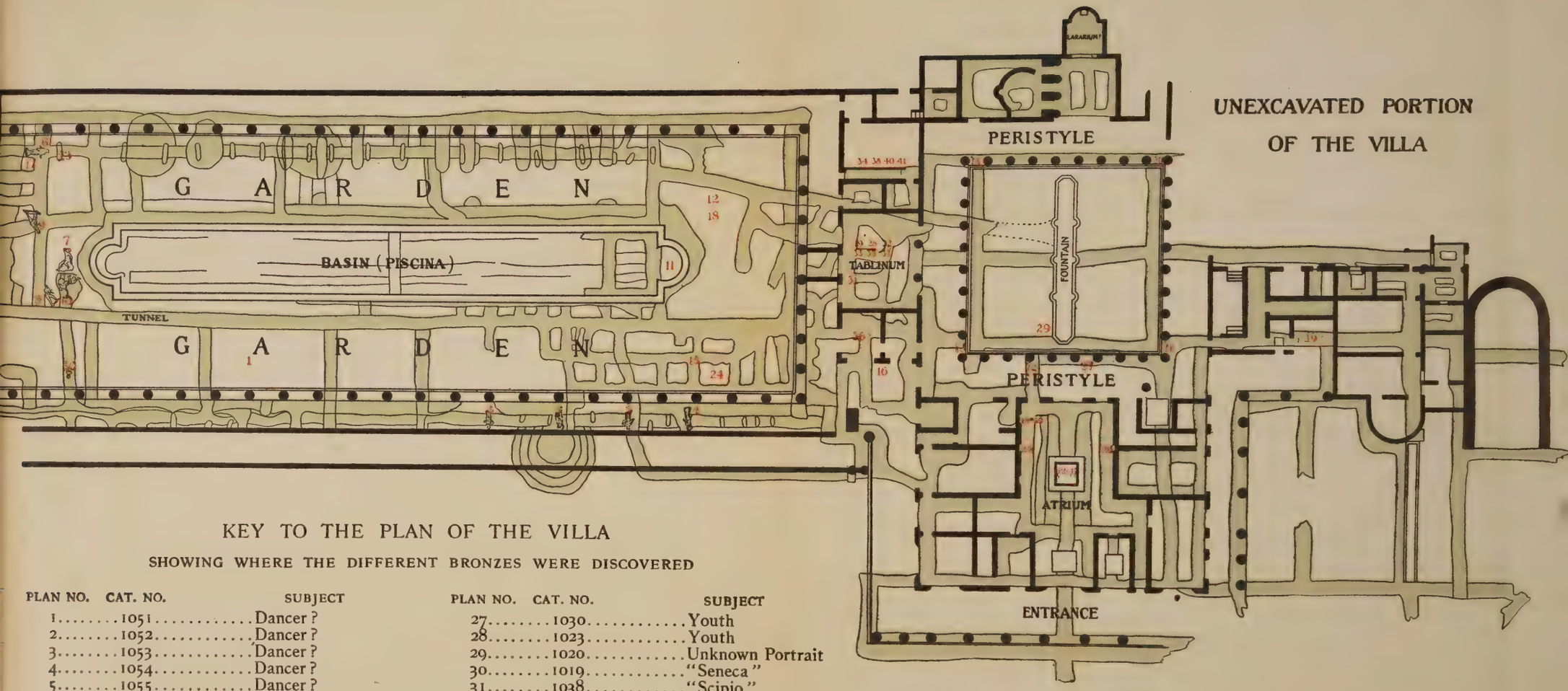
THE VILLA AT HERCULANEUM

FROM THE PLAN DRAWN IN 1750-1760 BY
CARL WEBER, ENGINEER OF THE EXCAVATIONS.

SHOWING THE SITE OF THE DISCOVERY OF EACH OF THE BRONZES', AS DETERMINED BY DE PETRA FROM WEBER'S PLAN AND FROM OTHER DOCUMENTS. THE TUNNELS OR EXCAVATED PASSAGES ARE INDICATED IN COLOR.



SCALE



KEY TO THE PLAN OF THE VILLA

SHOWING WHERE THE DIFFERENT BRONZES WERE DISCOVERED

PLAN NO.	CAT. NO.	SUBJECT
1	1051	Dancer ?
2	1052	Dancer ?
3	1053	Dancer ?
4	1054	Dancer ?
5	1055	Dancer ?
6	1056	Young Girl
7	1050	Hermes Resting
8	1058	Two Wrestlers
9	1059	
10	1049	Drunken Satyr
11	1057	Sleeping Satyr
12	1021	Archaic Apollo
13	1026	Doryphoros
14	1025	Amazon
15	1024	Youth
16	1022	Dionysos
17	1036	"Sappho"
18	1035	"Berenice"
19	1037	Youth
20	1027	"Archytas"
21	1028	"Herakleitos"
22	1029	"Demokritos"
23	1033	"Ptolemy I, Soter"
24	1034	"Ptolemy Philadelphos"
25	1032	"Ptolemy Lathyros"
26	1031	"Ptolemy Alexander"
27	1030	Youth
28	1023	Youth
29	1020	Unknown Portrait
30	1019	"Seneca"
31	1038	"Scipio"
32	1042	Demosthenes
33	1039	"Sulla"
34	1041	Demosthenes
35	1040	"Sulla"
36	1043	Metrodoros
37	1044	"Agrippina"
38	1045	Epicurus
39	1046	Epicurus
40	1047	Hermarchos
41	1048	Zeno
42	1065	Bearded Satyr
43	1066	Bearded Satyr
44	1067	Bearded Satyr
45	1060	Cupid
46	1061	Cupid
47	1062	Cupid
48	1068	Bearded Satyr
49	1069	Young Satyr
50	1063	Cupid
51	1064	Cupid

THE ADAMS COLLECTION OF HERCULANEUM BRONZES

GIFT OF EDWARD DEAN ADAMS, 1893

(IN GALLERY 25)

THIS collection consists of reproductions in bronze, by Sabatino de Angelis, of the bronze sculptures found in the famous villa at Herculaneum, and now in the Museum at Naples. This villa was discovered in 1750, when excavations at Herculaneum had been going on about forty years. The original discovery of Herculaneum seems to have been accidental. We are told that in the year 1684 a baker, in digging a well near the town of Resina, came upon Roman remains, which were afterwards found to belong to the theatre of Herculaneum. Regular excavations were not begun until 1709 by Prince d'Elbeuf, and resumed later, in 1738, by Don Carlos, afterwards Charles III of Spain, who took up the scheme with new enthusiasm. The work was at first entrusted to Roque Joachim de Alcubierre, an ignorant and imperious man, who proved himself quite unworthy of his task. From 1750, however, Karl Weber carried on the work, though Alcubierre still exercised a general control and continually hampered his subordinates. Weber took up the task in a thoroughly scientific spirit, which was in great contrast to that of his predecessors. Fortunately the villa was found and excavated during his supervision. He kept elaborate notes and descriptions of his discoveries and also made plans of the excavated portions. A great portion of Weber's excellent materials have been lost, since they were not valued by his superiors, and were never properly published. His plan of the villa, however, and some notes with regard to it, have happily been preserved. The plan is here reproduced from de Pe-

tra's *La Villa ercolanese*. On it is shown the site of the discovery of each of the bronzes, as determined by de Petra from Weber's plan, and from other documents.

It is important to realize that, owing to the great depth at which the finds at Herculaneum were made, and the hardness of the lava below which the town is buried, all the excavations were carried on entirely underground, by means of tunnels which have since been closed up. They are indicated on the plan in pale green. It is fortunate that during the first eruption of Vesuvius only mud and water, but no lava, covered Herculaneum; the lava which buried it to such a depth came down during subsequent eruptions. The fact that they were thus packed in mud accounts for the good preservation of the bronzes, which are not fused, and show no serious damage such as would have resulted from contact with hot lava. The excavators came first, at a depth of 88 feet, upon a small circular terrace which afterwards proved to be a belvedere or observatory of the villa proper. From this the work was continued until first the garden and then the villa itself were discovered. The excavation of the villa continued from 1750 to 1761; after that it was abandoned, owing to the constant emissions of noxious gases which rendered work impossible. The entire length of the excavated portion is about 830 feet, but a large part of the domestic quarters of the house had to be left unexplored. In 1765 Weber retired, and was succeeded by Francesco La Vega. He was also a competent man, but was transferred to Pompeii in less than a year, and from that time little work was done at Herculaneum until 1780, when it ceased altogether. In 1828 the open excavations along the Vico di Mare were begun, with the aim of uncovering a portion of the ancient town. They were continued, with various interruptions and delays, until 1885, since which time the site has remained untouched; but there is a prospect that it will be further explored by the Italian government in the near future.

The bronzes discovered in the villa constitute the richest discovery of classical bronze sculptures ever made. The copies given by Mr. Adams to the Museum include practically the complete series, reproduced as accurately as possible in the material, size, and color of the originals. The originals are probably all of Roman execution, except the bust of Apollo (No. 1021), which may be an archaic Greek work, and the bust of a youth (No. 1037), which probably dates from the Hellenistic period. With regard to the restorations which were made on the bronzes we have no definite information, except slight statements about the condition of some of the pieces when first

found. What is known from this source is indicated below in connection with each number. The names attributed to the portrait-busts on their discovery were entirely conjectural. Archaeologists of that day suffered from the necessity they felt themselves under of giving a definite name to every bust or statue, no matter how slight the evidence supporting it. In the following list identification has been attempted only where there was a conclusive reason for it, but the former names have been retained, since the sculptures are still in many cases popularly known by them.

BUSTS

1019 PORTRAIT OF AN OLD MAN, subject unknown; formerly called Seneca. Late Greek type.
No restorations.
Comparetti e de Petra, *La Villa ercolanese*, pl. V.

1020 PORTRAIT, subject unknown. The hair is arranged in curious, conventionalized ringlets. Both the date and the sex of this head are matters of dispute, which it has thus far been impossible to determine. The type of the face and the character of the modelling are Greek, but the arrangement of the hair is Roman. The arrangement of the hair also gives the head a feminine aspect, though without the ringlets its lines and those of the neck are distinctly masculine.
The ringlets in front are restored.
La Villa ercolanese, pl. VI.

1021 ARCHAIC HEAD OF APOLLO. Probably from a statue. Style of the first quarter of the fifth century B. C.
The eyes are restored.
La Villa ercolanese, pl. VII, 1.

1022 BUST OF BEARDED DIONYSOS, formerly called Plato. Roman copy of a work of the fifth century, B. C. Slight restorations in the neck.
La Villa ercolanese, pl. VII, 2.

1023 BUST OF A YOUTH. Roman copy of a fourth-century work. Lysippian type.
La Villa ercolanese, pl. VII, 3.

1024 BUST OF A YOUTH. Roman copy of a Polykleitan work of the fifth century B. C.
No restorations.
La Villa ercolanese, pl. VII, 4.

1025 BUST OF AN AMAZON. Roman copy of a Polykleitan work of the fifth century B. C.
No restorations.
La Villa ercolanese, pl. VIII, 1.

1026 BUST OF THE DORYPHOROS. Roman copy of the head of the famous statue by Polykleitos (fifth century B. C.). It is inscribed Ἀπολλώνιος Ἀρχίου Ἀθηναῖος ἐποίησε, "Apollonios the son of Archios of Athens made it."
No restorations.
La Villa ercolanese, pl. VIII, 3.

1027 MALE PORTRAIT-BUST, formerly called Archytas. Late Greek or Roman.
No restorations.
La Villa ercolanese, pl. VIII, 2.

1028 MALE PORTRAIT-BUST, called Herakleitos. Roman. Found broken in many pieces.
La Villa ercolanese, pl. VIII, 4.

1029 MALE PORTRAIT-BUST, called Demokritos. Roman. Found in pieces.
La Villa ercolanese, pl. IX, 1.

1030 PORTRAIT-BUST OF A YOUTH. Late Greek or Roman.
La Villa ercolanese, pl. IX, 2.

1031 PORTRAIT-BUST, called Ptolemy Alexander. Late Greek or Roman.
La Villa ercolanese, pl. IX, 3.

1032 PORTRAIT-BUST, called Ptolemy Lathyros.
The eyes are restored.
La Villa ercolanese, pl. IX, 4.

1033 PORTRAIT-BUST, called Ptolemy I, Soter.
No restorations.
La Villa ercolanese, pl. X, 1.

1034 PORTRAIT-BUST, called Ptolemy Philadelphos.
La Villa ercolanese, pl. X, 2.

1035 BUST OF A WOMAN, formerly called Berenice. Roman copy of a Greek work of the fourth century B. C.
La Villa ercolanese, pl. X, 3.

1036 BUST OF A WOMAN, formerly called Sappho. Roman copy of a Greek work of the fourth century B. C.
RESTORATIONS: The eyes and part of the neck.
La Villa ercolanese, pl. X, 4.

1037 BUST OF A YOUTH, originally wreathed. Third century B. C.
La Villa ercolanese, pl. XI, 1.

1038 PORTRAIT-BUST of Scipio Africanus (?). Roman. Found somewhat broken.
La Villa ercolanese, pl. XI, 2.

1039 PORTRAIT-BUST, formerly called Sulla. Roman.
La Villa ercolanese, pl. XI, 3.

1040 PORTRAIT-BUST, formerly called Sulla. Roman.
La Villa ercolanese, pl. XI, 4.

1041 SMALL BUST OF DEMOSTHENES. Roman. The name is inscribed.
La Villa ercolanese, pl. XII, 4.

1042 SMALL BUST OF DEMOSTHENES. Roman.
La Villa ercolanese, pl. XII, 1.

1043 SMALL BUST OF METRODOROS. Roman.
La Villa ercolanese, pl. XII, 2.

1044 SMALL PORTRAIT-BUST OF A ROMAN LADY, formerly called Agrippina.
La Villa ercolanese, pl. XII, 3.

1045 SMALL PORTRAIT-BUST OF EPICURUS. Roman. The name is inscribed.
La Villa ercolanese, pl. XII, 7.

1046 SMALL BUST OF EPICURUS. Roman.
La Villa ercolanese, pl. XII, 6.

1047 SMALL BUST OF HERMARCHOS. Roman. The name is inscribed.
La Villa ercolanese, pl. XII, 8.

1048 SMALL BUST OF ZENO. Roman. The name is inscribed.
La Villa ercolanese, pl. XII, 9.

STATUES

1049 DRUNKEN SATYR. Roman copy of a Hellenistic work. When found, the right hand and left arm were detached.
La Villa ercolanese, pl. XIII, 1.

1050 HERMES RESTING. Roman copy of a Greek work of the fourth century B. C. When found, three of the wings on the ankles were missing, the head was broken into several pieces, one arm was broken, and one thigh was cracked.
La Villa ercolanese, pl. XIII, 2.

1051–1055 FIVE STATUES OF DANCERS (?). Roman copies of Greek works of the middle of the fifth century B. C.
La Villa ercolanese, pl. XIV, 1, 2, 3, 5, 6.

1056 YOUNG GIRL in a praying (?) attitude. Roman copy of a Greek work of the middle of the fifth century B. C. When found the head was broken off and one hand was missing.
La Villa ercolanese, pl. XIV, 4.

1057 SATYR RESTING. Roman copy of a Hellenistic work. The head and right hand were found separately, the latter in two pieces.
La Villa ercolanese, pl. XV, 1.

1058–1059 TWO YOUNG ATHLETES (wrestlers?). Roman copies of Greek statues of the fourth century B. C.
La Villa ercolanese, pls. XV, 2 and 3.

STATUETTES

1060–1064 FIVE CUPIDS OR GENII. Roman.
La Villa ercolanese, pl. XVI.

1065–1068 FOUR BEARDED SATYRS. Roman.
La Villa ercolanese, pl. XVI.

1069 YOUNG SATYR leaping, with a thyrsos.
La Villa ercolanese, pl. XVI, 6.

STATUETTES AND OTHER SMALL OBJECTS

ARCHAIC PERIOD

(IN CASE I, GALLERY 21)

1070–1072 THREE PRIMITIVE FEMALE STATUETTES. Of marble. In the Albertinum, Dresden.
Fiedler, *Reise durch Griechenland*, II, pl. 5, fig. 1, 2, 3a.

1073 ZEUS, standing. Archaic Greek bronze statuette, found at Olympia, and now in the Museum there.
Olympia, IV, *Die Bronzen*, pl. VII, 40.

1074 ZEUS. Archaic Greek bronze statuette in Arolsen.
Gädechens, *Die Antiken des Museums zu Arolsen*, p. 34, 13.

1075 ZEUS hurling a thunderbolt. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.
Olympia, IV, *Die Bronzen*, pl. VII, 45.

1076 APOLLO. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.
Olympia, IV, *Die Bronzen*, pl. VII, 48.

1077 APOLLO. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.
Olympia, IV, *Die Bronzen*, pl. VIII, 49.

1078 APOLLO. Bronze statuette. Archaic Greek; sixth century B. C. The inscription, scarcely visible on the cast, reads: Δεινᾶγόρης μ' ἀνέθηκεν ἑκηβόλῳ Ἀπόλλωνι, "Deinagores dedicated me to far-darting Apollo." Found at Naxos, and now in the Berlin Museum.
M. Fränkel, *Archäologische Zeitung*, 1879, p. 84 and pl. 7.

1079 APOLLO. Archaic Greek bronze statuette. From Greece. In the Berlin Museum.
Overbeck, *Kunstmythologie*, III, *Apollon*, p. 35, fig. 7.

1080 APOLLO. Archaic Greek bronze statuette. Perhaps a copy of the Apollo Philesios, of Miletos, by Kanachos. In the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 209, pl. I.

1081 HERMES KRIOPHOROS (carrying a ram). Archaic Greek bronze statuette. Found at Capua, and now in the Berlin Museum.
Monumenti dell' Instituto, XI, pl. VI, 3, 3a.

1082 HERMES KRIOPHOROS (carrying a ram). Archaic Greek bronze statuette. Found in Crete, and now in the Berlin Museum.
Milchhöfer, *Annali dell' Instituto*, 1880, p. 213, pl. S.

1083 HERMES KRIOPHOROS (carrying a ram). Archaic Greek bronze statuette. In the Berlin Museum.
Friederichs, *Kleinere Kunst und Industrie*, No. 1823.

1084 ATHENA. Archaic Greek bronze statuette. From the Akropolis, Athens, and now in the Berlin Museum.
Archäologische Zeitung, 1873, pl. 10.

1085 ATHENA. Etruscan bronze statuette. In Cassel.
Friederichs-Wolters, No. 205.

1086 ATHENA. Archaic Greek bronze statuette. Found in the débris of the Parthenon, and now in the Oppermann Collection, Paris.
Friederichs-Wolters, No. 108.

1087 ARTEMIS. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.
Olympia, IV, *Die Bronzen*, pl. VII, 55.

1088 APHRODITE. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.
Olympia, IV, *Die Bronzen*, pl. VII, 74.

1089 ARCHAIC ETRUSCAN GODDESS, inscribed on the back PHLEXRU. Bronze statuette from Perugia. In the Berlin Museum.

Friederichs, *Kleinere Kunst und Industrie*, No. 2155.

1090 WINGED FIGURE. Bronze statuette which formed part of the decorations of an archaic Etruscan chariot discovered in Perugia in 1812. The fragments of this chariot are now scattered among the Museums of Perugia, Munich, London, and Berlin. This statuette is in the Berlin Museum.

Friederichs, *Kleinere Kunst und Industrie*, No. 2153.

1091 HERAKLES. Archaic Greek bronze statuette in Cassel.

Friederichs-Wolters, No. 235.

1092 HERAKLES AND THE NEMEAN LION. Small bronze group. Archaic Greek. In Arolsen.

Gädechens, *Die Antiken des Museums zu Arolsen*, No. 228.

1093 YOUTH RECLINING. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.

Olympia, IV, *Die Bronzen*, pl. VII, 76.

1094 WARRIOR. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.

Olympia, IV, *Die Bronzen*, pl. VII, 42.

1095 ATHLETE. Archaic Greek bronze statuette in Cassel.

Friederichs-Wolters, No. 234.

1096 WARRIOR. Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.

Olympia, IV, *Die Bronzen*, pl. VII, 41.

1097 ETRUSCAN WARRIOR. Bronze statuette in the Museo Archeologico, Florence.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1611.

1098 WARRIOR. Bronze statuette of the first half of the fifth century B. C. Found at Dodona, and now in the Berlin Museum.

Engelmann, *Archäologische Zeitung*, 1882, pl. I, p. 23.

1099 DISKOBOLOS (disk-thrower). Archaic Greek bronze statuette. Found at Olympia, and now in the Museum there.

Olympia, IV, *Die Bronzen*, pl. XXVII, 616.

1100 CHARIOTEER. Bronze statuette of the first half of the fifth century B. C. In the Museum at Tübingen.

Friederichs-Wolters, No. 90.

1101 KANEPHOROS (basket-bearer). Bronze statuette. About 500 B. C. Inscribed: Τάθάνᾳ Φιλλὼ Χαρμυλίδα δεκάταν. "Phillo, the daughter of Charmylides, dedicated it as a tithe to Athena." From Paestum. In the Berlin Museum.

RESTORATIONS: The basket, and the column below the capital.

Curtius, *Archäologische Zeitung*, 1880, pl. VI, p. 27.

1102 FEMALE FIGURE, which served as a mirror-support. Bronze statuette of the middle of the fifth century B. C. Found near Olympia, in the valley of the Kladeos, and now in the Olympia Museum.

Olympia, IV, *Die Bronzen*, p. 27.

1103 GRIFFIN'S HEAD. Of bronze. Probably the handle of a large bowl. Archaic Greek. Found at Olympia, and now in the Museum there.

Olympia, IV, *Die Bronzen*, pl. XLVII, 806, and text, p. 122.

1104 HANDLE OF A BRONZE JUG, in the form of a nude youth, holding a lion on each shoulder. Sixth century B. C. In the Louvre.

LATER PERIODS, CLASSIFIED ACCORDING TO TYPES

(IN CASE 2, GALLERY 24)

1105 ZEUS, standing. Bronze statuette in the Antiquarium, Munich.

Baumeister, *Denkmäler*, III, fig. 1541.

1106 ZEUS, seated. Bronze statuette. Formerly in the Denon and Pourtalès Collections.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1578.

1107 ZEUS. Bronze statuette in the Louvre.
Bronzes antiques du Louvre, No. 8.

1108 ZEUS. Bronze statuette in the Louvre.
Bronzes antiques du Louvre, No. 6.

1109 ZEUS OR POSEIDON. Bronze statuette.
Unidentified.

1110 POSEIDON (?). Bronze statuette, probably of the school of Lysippos. From Paramythia in Epeiros. In the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum,* No. 274.

1111 SERAPIS. Small bronze head in Cassel.
Friederichs-Wolters, No. 1514.

1112 ATHENA. Bronze statuette in the Bibliothèque Nationale, Paris (?).
École des Beaux-Arts, Sale Catalogue of Casts, No. 1582.

1113 ATHENA. Bronze statuette in the Museum of Naples.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2606.

1114 APOLLO stringing his bow. Bronze statuette. Found at Paramythia, Epeiros, and now in the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum,* No. 272, pl. V.

1115 APOLLO, in an attitude similar to that of the Apollo Sauroktonos (No. 700). Bronze statuette in Arolsen.
Gädechens, *Die Antiken des Museums zu Arolsen,* p. 45, 45.

1116 APOLLO. Bronze statuette in the British Museum. The column is modern.
H. B. Walters, *Catalogue of Bronzes in the British Museum,* No. 993.

1117 ARES. Bronze statuette in the Museum of the Louvre.
Bronzes antiques du Louvre, No. 97.

1118 HERMES. A later modification of the type of the Hermes from Andros. Bronze statuette in the Bibliothèque Nationale, Paris.

Babelon et Blanchet, *Bronzes antiques de la Bibliothèque Nationale,* No. 316.

1119 HERMES. Bronze statuette in the Museum of the Louvre.

Bronzes antiques du Louvre, No. 219.

1120 HERMES, seated. Bronze statuette in Naples.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1043.

1121 HERMES. Bronze statuette in the Museum of the Louvre.

Bronzes antiques du Louvre, No. 221.

1122 HERMES WITH THE INFANT DIONYSOS. A modified replica of the statue by Praxiteles. Bronze statuette in the Museum of the Louvre.

C. Waldstein, *Journal of Hellenic Studies,* III, 1882, p. 107.

1123 HERMES resting. Bronze statuette of Lysippian type. In the Berlin Museum.

Friederichs, *Kleinere Kunst und Industrie im Altertum,* No. 1833.

1124 HERMES. Bronze statuette, perhaps derived from an original by Lysippos. Found at Pierre-en-Lueset, near Huis, France, and now in the British Museum.

H. B. Walters, *Catalogue of Bronzes in the British Museum,* No. 825, pl. XXIV.

(IN CASE 3, GALLERY 24)

1125 NIKE OR APHRODITE. Bronze statuette in the British Museum.

H. B. Walters, *Catalogue of Bronzes in the British Museum,* No. 1559.

1126 DIONE OR APHRODITE. Bronze statuette from Paramythia, Epeiros. In the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 279, pl. VI.

1127 APHRODITE adorning herself. Bronze statuette from Trier. In the Berlin Museum.
Miscellanien-Inventar des Berliner Antiquariums, No. 7032.

1128 APHRODITE. Bronze statuette from Alexandria. In a private collection in Berlin.
Archäologische Zeitung, 1870, pl. 38, p. 91.

1129 APHRODITE. Bronze statuette in the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 1103.

1130 APHRODITE arranging her hair. Bronze statuette in the Louvre.
Bronzes antiques du Louvre, No. 140.

1131 APHRODITE. Bronze statuette in the Louvre.
Bronzes antiques du Louvre, No. 138.

1132 APHRODITE unfastening her left sandal. Bronze statuette from Paramythia. In the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 280, pl. VII.

1133 APHRODITE unfastening her left sandal. Bronze statuette, found at Herculaneum, and now in the Museum of Naples.
Friederichs-Wolters, No. 1477.

1134 APHRODITE unfastening her left sandal. Bronze statuette in the Antiquarium at Munich.

1135 APHRODITE arranging her hair. Bronze statuette in the Louvre.
Bronzes antiques du Louvre, No. 145.

1136 APHRODITE drying her hair. Bronze statuette at Arolsen.
Gädechens, *Die Antiken des Museums zu Arolsen*, p. 53, 76.

1137 APHRODITE arranging her hair. Bronze statuette at Arolsen.
Gädechens, *Die Antiken des Museums zu Arolsen*, No. 78.

1138 APHRODITE drying herself. Bronze statuette at Arolsen.
Gädechens, *Die Antiken des Museums zu Arolsen*, No. 66.

1139 APHRODITE girding herself. Fragmentary bronze statuette in Florence.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1834.

1140 SMALL MARBLE HEAD OF APHRODITE. In the possession of Alfred von Sallet, in Berlin.
Friederichs-Wolters, No. 1465.

1141 HERAKLES. Bronze statuette in the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 1298.

1142 HERAKLES. Bronze statuette in the Louvre.
Bronzes antiques du Louvre, No. 350.

1143 YOUNG HERAKLES. Bronze statuette in the Museum of Naples.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2610.

1144 HERAKLES wreathed with poplar. Bronze statuette in the Museum of the Louvre.
Bronzes antiques du Louvre, No. 353.

1145 HERAKLES resting. Bronze statuette of Lysippian style, in the Museum of Lyons.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1586.

1146 THE INFANT HERAKLES with a serpent. Bronze statuette in the Berlin Museum.
Friederichs, *Kleinere Kunst und Industrie im Altertum*, No. 1849.

1147 ONE OF THE DIOSKOUROI, probably Kastor. Bronze statuette from Paramythia, Epeiros. In the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 277, pl. VI.

1148 A SATYR, or a young Pan, in the attitude of the Doryphoros of Polykleitos. Bronze statuette of the Hellenistic period, in the Bibliothèque Nationale, Paris.
Babelon et Blanchet, *Bronzes antiques de la Bibliothèque Nationale*, No. 428.

1149 SATYR. Bronze statuette in the Museum of the Louvre.
Louvre, Sale Catalogue of Casts, No. 157.

1150 SATYR. Bronze statuette in the Berlin Museum.
Friederichs, *Kleinere Kunst und Industrie im Altertum*, No. 1835.

1151 SATYR. Bronze statuette from Pergamon, of the Hellenistic period. In the Berlin Museum.
Furtwängler, *Der Satyr aus Pergamon*, 1880.

1152 SATYR starting back. Bronze statuette in the British Museum.
H. B. Walters, *Catalogue of Bronzes in the British Museum*, No. 1388.

1153 SATYR drawing a thorn from his foot. Bronze statuette in the Antiquarium at Munich.

(IN CASE 4, GALLERY 27)

1154 KEPHALOS sitting on a rock. Bronze statuette of the fourth century B. C. In the Bibliothèque Nationale, Paris.
Babelon et Blanchet, *Bronzes antiques de la Bibliothèque Nationale*, No. 802.

1155 DISKOBOLOS, after Myron. The face is of a later type. Bronze statuette in the Antiquarium at Munich.

1156 DANCER. Bronze statuette of the Alexandrine period. In the Musée de Saint-Germain-en-Laye.
S. Reinach, *Bronzes figurés du Musée de Saint-Germain-en-Laye*, No. 191.

1157 ATHLETES WRESTLING. Small bronze group in the Morel d'Arleux Collection, Paris.

S. Reinach, *Bronzes figurés du Musée de Saint-Germain-en-Laye*, No. 124.

1158 YOUNG ATHLETE. Bronze statuette in the Berlin Museum.

Friederichs, *Kleinere Kunst und Industrie im Altertum*, No. 1852.

1159 WARRIOR. Bronze statuette of the Hellenistic period. Found at Vienne, France, and now in the Bibliothèque Nationale, Paris.

Babelon et Blanchet, *Bronzes antiques de la Bibliothèque Nationale*, No. 815.

1160 ROMAN PRIEST. Bronze statuette in the Bibliothèque Nationale, Paris.

Babelon et Blanchet, *Bronzes antiques de la Bibliothèque Nationale*, No. 869.

1161 SMALL MARBLE HEAD OF A GIRL. Found in a tomb near the village of Karanta, and now in the Museum of Thebes.

Friederichs-Wolters, No. 1282.

1162 CHILD. Bronze statuette of the Roman period. In the Museum of the Louvre(?).

Louvre, Sale Catalogue of Casts, No. 156.

1163 SLEEPING BOY. Bronze statuette from Sparta. In a private collection at Dortmund.

Dressel und Milchhoefer, *Athenische Mitteilungen*, II, 1877, p. 361, No. 139.

1164 TRAGIC ACTOR. Bronze statuette of the Roman period. In the Bibliothèque Nationale, Paris.

Babelon et Blanchet, *Bronzes antiques de la Bibliothèque Nationale*, No. 979.

1165 SEATED DOG. Terracotta statuette from Asia Minor. In the Berlin Museum.

Inventarium der Terrakotten des Berliner Antiquariums, No. 6317.

1166 BULL. Bronze statuette in Arolsen.
Gädechens, *Die Antiken des Museums zu Arolsen*, No. 494.

1167 ONYX VASE, known as the MANTUAN VASE. The reliefs refer to the cult of Ceres. Roman, first century A. D. In the Museum at Brunswick, Germany.
Furtwängler, *Antike Gemmen*, III, p. 339.

1168 THE "PORTLAND VASE." The figures of the relief are cut in cameo style from a thin coating of white biscuit laid over the dark blue glass of the vase itself. No satisfactory explanation of the subject has been reached. It is sometimes referred to as Peleus and Thetis. The vase, which dates from the Alexandrine period, or the beginning of the Roman Empire, was found in a sarcophagus of the third century A. D., in a tomb about three miles from Rome, on the ancient road to Tusculum. It was first placed in the Barberini palace, then passed into the possession of Sir William Hamilton, who sold it to the Duchess of Portland. Since 1810 it has been in the British Museum. The vase was smashed to fragments in 1845, but has been so successfully repaired that the damage is scarcely perceptible.
Josiah Wedgwood, *Description of the Portland Vase.*

1169 SARDONYX VASE, with reliefs representing the lustration of a new-born prince. Roman, Augustan period. In the Berlin Museum.
Furtwängler, *Antike Gemmen*, III, p. 337.

1170 GOLD BRACELET, in the form of a serpent. From Pedescia. In the Berlin Museum.
Miscellaneen-Inventar des Berliner Antiquariums, No. 7043.

1171 BRONZE LAMP, in the form of a ship. Found in the Erechtheion. In Athens.
Ἐφημερὶς Ἀρχαιολογική, 1862, p. 91.

1172 BOWL, with scenes in relief. Unidentified.

1173 BRONZE LAMP-STAND, in the form of a Silenos. In the Museum of Naples.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1802.

1174 BRONZE LAMP-STAND, in the form of a seated Silenos. In the Museum of Naples.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1801.

ARCHITECTURE

ARCHAIC GREEK AND ETRUSCAN

(IN HALL 38)

1175 CINERARY URN, of limestone, in the shape of a house. Etruscan. From the so-called tomb of Porsena near Chiusi. The cinerary urns are interesting as illustrating the primitive form of dwelling in Italy. In the Berlin Museum.

Berlin Museum, *Beschreibung der antiken Skulpturen,* No. 1242.

1176 CINERARY URN, of limestone, in the shape of a primitive hut. Italic. From Monte Albano, and now in the Berlin Museum.

Furtwängler, *Berliner Vasensammlung,* No. 1335.

1177 CINERARY URN, in the form of a hut. Italic.

1178 HALF OF A DORIC CAPITAL, from the temple of Assos in Mysia, Asia Minor. Greek, sixth century B. C. Now in the Museum of the Louvre.

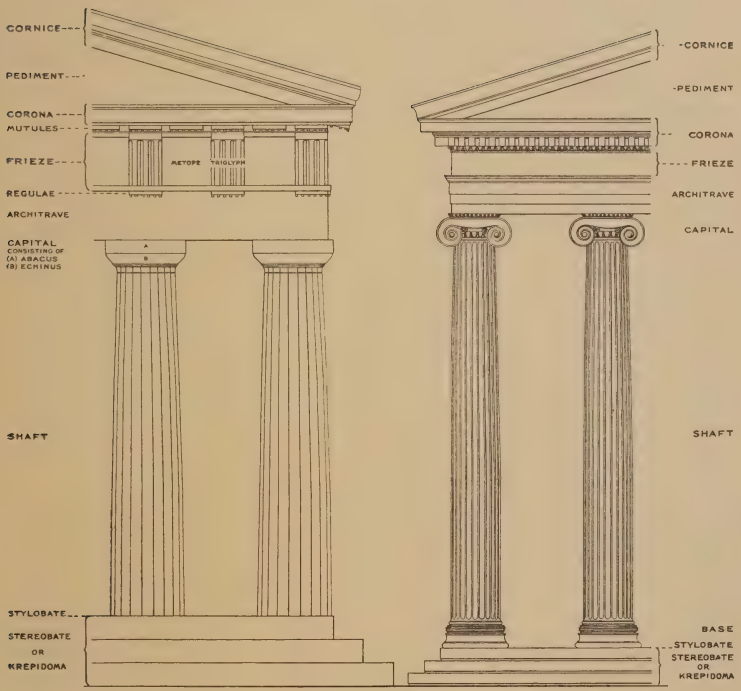
1179 HALF OF A DORIC CAPITAL, from temple D at Selinus, in Sicily. Greek, sixth century, B. C.

1180 HALF OF AN ATTIC–IONIC CAPITAL. Sixth century B. C. Found in the bed of the Ilissos, and now in Athens.

Inwood, *Erechtheion,* pls. 24 and 25.

1181 LION'S HEAD, from the cornice of the archaic temple of Artemis at Ephesos. Greek, sixth century B. C. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum,* I, No. 46.



THE DORIC AND IONIC ORDERS COMPARED

1182 TERRACOTTA ANTEFIX, in the form of a Gorgon's head. Greek, sixth century B. C. Found at Olympia, but it is not certain to which building it belonged. In the Olympia Museum.

Olympia, III, *Die Bildwerke*, pl. VIII, 8.

1183 TERRACOTTA ANTEFIX, in the form of a Gorgon's head, from the Hekatompedon on the Akropolis, Athens. Greek, latter part of the sixth century B. C. Found south of the Parthenon, and now in the Akropolis Museum, Athens.

Michaelis, *Der Parthenon*, pl. II, 7.

1184 CORNICE FROM AN ALTAR erected by Peisistratos, grandson of the tyrant Peisistratos, between 525 and 510 B. C. The inscription, part of which is now lost, is referred to by Thucydides (VI, 54), who quotes it as follows: Μνῆμα τόδε ἧς ἀρχῆς Πεισίστρατος Ἱππίου υἱὸς θῆκεν Ἀπόλλωνος Πυθίου ἐν τεμένει, "Peisistratos, the son of Hippias, erected this as a memorial of his archonship in the sanctuary of the Pythian Apollo." Found near the temple of the Olympian Zeus on the banks of the Ilissos, Athens, and now in the National Museum there.

Corpus Inscriptionum Atticarum, IV, 373e; Friederichs-Wolters, No. 126.

1185 FRAGMENT OF A LACUNAR FROM A CEILING (?), with two panels in low relief representing (a) a horse galloping to the right, (b) a griffin seizing a stag. Of green limestone (?). In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 215.

1186 FRAGMENT OF A LACUNAR (?), similar to the preceding. The upper panel is wanting. Of green limestone (?). In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 216.

GREEK, FIFTH AND FOURTH CENTURIES B. C.

1187 TERRACOTTA WATERSPOUT in the form of a lion's head. On this cast the colors of the original are reproduced in restored form. First half of the fifth century B. C.

From Metapontum, and now in the Bibliothèque Nationale, Paris.

Perrot et Chipiez, *Histoire de l'Art,* VII, pl. IX.

1188–1194 SEVEN WATERSPOUTS in the form of lions' heads, from the cyma of the temple of Zeus at Olympia. Of these Nos. 1188–1190 date from the erection of the temple (about 460 B. C.). Nos. 1191–1194 are later imitations. In the Museum of Olympia.

Olympia, III, *Die Bildwerke,* pl. XVII, 4, 5, and text.

1195 AKROTERION of a building. Middle of the fifth century B. C. From Sunion, and now in the National Museum, Athens.

Furtwängler, *Aegina,* p. 293, fig. 248.

1196–1202

DETAILS FROM THE PARTHENON (447–438 B. C.).
For an account of the Parthenon see pages 61ff.; for the model of the building, restored, see the frontispiece and No. 476; and for the sculptures, pp. 64ff.

1196 UPPER CORNER, restored. This is a full-size model, and includes the left end of one of the pediments, with the cornice, mutules, triglyph-frieze, architrave, and the upper parts of two columns. The four metopes represented are not those actually on any of the corners of the building, but were selected because of their good state of preservation.

(Temporarily retired for lack of space.)

1197–1200 FRAGMENTS OF THE AKROTERIA which surmounted the two pediments. See frontispiece.

Michaelis, *Der Parthenon,* pl. 2, 10.

1201 LION'S HEAD from the cyma. Still in situ on one of the angles of the pediment. See frontispiece.

1202 ANTEFIX. These antefixes were placed in a row along the edges of the roof, at the sides of the building. See frontispiece.

Michaelis, *Der Parthenon,* pl. 2, 8.

1203–1225

DETAILS FROM THE ERECHTHEION.

The Erechtheion was probably begun after the completion of the Parthenon (438 B. C.), since the famous inscription recording the report of the commissioners appointed to examine its condition in the year 409 B. C. shows that it was then incomplete.

1203 THE PORCH OF THE MAIDENS, on the south side of the building. This reproduction of the porch gives only the general effect of the original, which is about twice as deep and has six figures of maidens, two at the sides in addition to the four in front. In the cast the second figure on the right is a duplicate of the one on the corner, but in the original there are differences between the two. Moreover, the coffers are incorrectly reproduced, for while the originals vary slightly in size, there are no such marked differences between them as are here represented.

1204 SECTION OF THE ARCHITRAVE of the northern portico.

1205 ANTA CAPITAL AND PORTION OF THE FRIEZE from the northern portico.

1206 CORNER CAPITAL from the northern portico.

1207 SECTION OF THE BASE OF AN ANTA of the northern portico.

1208 UPPER LEFT CORNER OF THE DOOR in the northern portico, including the console and cornice.

1209 PART OF THE CORNICE OF THE DOOR in the northern portico.

1210 EGG-AND-DART MOULDING from the inner side of the architrave of the northern portico.

1211 EGG-AND-DART MOULDING from the beams in the northern portico.

1212 COFFER FROM THE CEILING of the northern portico.

1213 SECTION OF THE BASE of the north wall.

1214 SECTION OF THE ENTABLATURE of the Porch of the Maidens.

1215 DETAIL FROM THE ENTABLATURE of the Porch of the Maidens.

1216 EGG-AND-DART MOULDING from the inner side of the architrave of the Porch of the Maidens.

1217 EGG-AND-DART MOULDING from the base of the Porch of the Maidens.

1218 COFFER FROM THE CEILING of the Porch of the Maidens.

1219 CORNER OF AN ANTA from the Porch of the Maidens.

1220 ENGAGED COLUMN from the west wall.

1221 CAPITAL OF AN ANTA of the eastern portico.

1222 CAPITAL OF A COLUMN of the eastern portico.

1223 SECTION OF THE BASE of a column from the eastern portico.

1224 DETAIL FROM THE "HONEYSUCKLE ORNAMENT" (palmette-and-lotos frieze) which extended along the four walls of the building.

1225 DETAIL FROM THE ARCHITRAVE of the main building.

For large scale drawings of details from the Erechtheion see H. Inwood, *The Erechtheion*, 1831; von Quast, *Das Erechtheion zu Athen*, 1840, (a German reprint of Inwood's work with additions). For an account of the building see Frazer's *Pausanias*, II, pp. 330 ff. and the references there quoted (p. 338).

1226 LESBIAN (WATER-LEAF) MOULDING. Of terra-cotta. Middle of the fifth century B. C. Found near the Bouleuterion at Olympia, and now in the Museum there.

Olympia, II, *Die Baudenkmäler*, pl. CXX, 3.

1227 FRAGMENT OF THE CAPITAL of one of the Ionic columns from the interior of the cella of the temple of Apollo at Phigaleia. About 430 B. C.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, No. 508.

1228 HALF OF AN IONIC CAPITAL from the temple of Nike Apteros on the Akropolis. Second half of the fifth century B. C.

1229 VOLUTE OF AN IONIC CAPITAL. The building to which it belonged is not known. It was found near the site of the temple of Nike Apteros, and was formerly incorrectly described as belonging to this temple. Now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, I, 444.

1230 PORTION OF THE CYMA MOULDING of the Heraion, near Argos. About 420 B. C. In the National Museum, Athens.

Argive Heraeum, p. 124, fig. 61.

1231 SECTION OF A DORIC CAPITAL AND ANTA COMBINED. From the gateway of the Pelopion at Olympia. End of the fifth or beginning of the fourth century B. C.

Olympia, I, Atlas, pl. XLII; text, II, p. 56.

1232 IONIC COLUMN from the Nereid Monument at Xanthos, in Lycia. End of the fifth or beginning of the fourth century B. C. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 932, 1.

1233 DOUBLE EGG-AND-DART MOULDING from the Nereid monument at Xanthos, in Lycia. End of the fifth or beginning of the fourth century B. C. In the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 931 and pl. II.

1234 THE TOMB OF PAYAVA. Payava is probably to be identified with Autophradates, a Persian satrap of Lydia, who perhaps reigned at Xanthos about 375–362 B. C. The construction of this tomb, which is of limestone, is in imitation of a wooden building. The ends of beams are seen projecting on the sides and the mortices are in

some cases made firm with wedges. Both the arched roof and the tomb proper are adorned with reliefs.

On the Roof, East Side: a quadriga and combats between horsemen and foot-soldiers. The Lycian inscription here probably means: "Payava built this monument."

West Side: A quadriga and hunting scenes.

South Side: A male figure, a female figure, and two seated sphinxes.

North Side: Similar reliefs to those on the south side, but in a fragmentary state.

On the Tomb Proper, East Side: Battle of horsemen against foot-soldiers. Above, a Lycian inscription: "Payava built this monument" (not shown in the cast).

West Side: A seated Persian with an attendant and other male figures. Above is a Lycian inscription containing the name "Autophradates, Persian satrap" (not shown in the cast).

South Side: Two armed figures standing. On the side is a Lycian inscription: "Payava, son of Ad . . .' secretary of A . . . rah, by race a Lycian," etc.

North Side: A bearded figure and a youth.

This tomb was discovered by Sir C. Fellows in 1838, and is now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 950.

1235 DETAIL OF LYCIAN ARCHITECTURE, in limestone, showing a cornice supported on a row of poles in imitation of wood construction. Fourth century B. C. From Xanthos, and now in the British Museum.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 952.

1236 SECTION OF THE CYMATIUM of the Mausoleum at Halikarnassos. About 350 B. C. In the British Museum.

Newton, *Halikarnassos*, pl. 24.

1237 CHORAGIC MONUMENT OF LYSIKRATES. This was erected, according to the inscription, by Lysikrates of Athens, to celebrate his victory as choregos (provider and supporter of the chorus) in a musical contest of boys, in the year of the archonship of Evainetos (B. C. 335–334). On the frieze Dionysos is represented with his satyrs, turning

the Tyrrhenian pirates who had captured him into dolphins. This cast is the full size of the original. The right half shows the monument in its present condition, the left half is a restoration, with the exception of the frieze, the whole of which is shown as it appears at present. In Athens.
Friederichs-Wolters, No. 1328.

1238 Small Model of the above, restored; one-tenth the full size.

1239 The Frieze of the above.

1240–1245

FRAGMENTS FROM THE TEMPLE OF APOLLO AT DIDYMA near Miletos. About 334–320 B. C.

1240 Capital of one of the interior pilasters.
For a similar one *cf.* Texier, *Description de l'Asie Mineur*, II, pl. 139b.

1241 Panel between the volutes of one of the interior pilasters.
Texier, II, pl. 139a.

1242 Half Panel between the volutes of one of the interior pilasters.
For a similar one *cf.* Texier, II, pl. 139b.

1243 Section of a Capital decorated with winged figures ending in arabesques.
Texier, II, pl. 141.

1244 Dodecagonal Base of a column.
Anderson and Spiers, *The Architecture of Greece and Rome*, second edition, p. 116, fig. 98, p. 96, fig. 64.

1245 Round Base of a column.

1246–1247

FRAGMENTS FROM THE TEMPLE OF ARTEMIS AT EPHESOS. Latter part of the fourth century B. C. In the British Museum. (See also Nos. 736–738.)

1246 Fragment of an Akroterial Ornament with interlaced akanthos scrolls.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1237.

1247 FRAGMENT OF THE CORONA OF THE CORNICE.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 1233.

For a capital from the same temple see No. 738.

1248 LEG OF A BED. Detail from a grave monument representing a funerary couch. End of the fourth century B. C. Found at Pydna, in Macedonia, and now in the Museum of the Louvre, No. 765.
C. L. Ransom, *Ancient Furniture*, p. 29, fig. 12.

1249 GREEK ANTEFIX.
École des Beaux-Arts, Sale Catalogue of Casts, No. 805.

1250 SECTION OF A DORIC CAPITAL. Unidentified.

1251 FRAGMENT OF THE NECK OF A DORIC COLUMN. Unidentified.

LATE GREEK

1252 RELIEF, TWO HALF WREATHS. Detail from the Choragic Monument of Thrasyllos, which, according to the inscription, was dedicated by him to commemorate the victory gained by his tribe in the dramatic contest in which he was himself choregos, in the archonship of Pythagoras, 271 B. C. Still in its original position below the southern wall of the Akropolis, Athens.
Stuart and Revett, *Antiquities of Athens*, chap. IV, pl. XXXVIII.

1253 RELIEF REPRESENTING A TEMPLE. Detail from the relief of the Death of Archemoros. Found at S. Agnese fuori le mura, and now in the Palazzo Spada, Rome.
Schreiber, *Hellenistische Reliefbilder*, pl. VI.

1254 RELIEF SHOWING A GROUP OF BUILDINGS. Detail from the relief of Paris and Oinone. Found at S. Agnese fuori le mura, and now in the Palazzo Spada, Rome.
Schreiber, *Hellenistische Reliefbilder*, pl. X.

1255 RELIEF SHOWING THE SECTION OF A TEMPLE. Detail from the relief of the Rape of the Palladium. Found at S. Agnese fuori le mura, and now in the Palazzo Spada, Rome.

Schreiber, *Hellenistische Reliefbilder*, pl. VII.

1256 HALF OF AN IONIC CAPITAL. Found, 1862, in the interior of the Erechtheion. In Athens.

Puchstein, *Das ionische Capitell*, fig. 18.

1257 IONIC CAPITAL, said to have been found at Thebes.

von Quast, *Das Erechtheion zu Athen*, II, pl. I.

1258 CAPITAL from the colonnade of the great Altar of Pergamon. 197–159 B. C.

Die Altertümer von Pergamon, II, 1, and pl. XII, 1.

1259 SECTION OF A LATE DORIC CAPITAL. Third or second century B. C. From Olympia, and probably from the court of the Palaestra.

Olympia, II, Atlas, pl. LXXV, 9; text, p. 113.

1260 SECTION OF THE BASE of an Ionic or Corinthian column. Unidentified.

1261 SCROLL DECORATION from the monastery of Syriani on Mt. Hymettos. In the Berlin Museum, No. 1016.

von Quast, *Das Erechtheion zu Athen*, II, pl. 23.

1262 MOULDING decorated with a floral design similar to that on the Erechtheion, but of inferior workmanship. Late Greek. In Athens, to the south of the Akropolis.

1263 SECTION OF A CORNICE decorated in the style of the Erechtheion mouldings. Unidentified.

1264 TERRACOTTA FRIEZE, with two heads among scroll-work and flowers. Said to be part of a terracotta sarcophagus found at Capua in 1869. In the Museo Gregoriano of the Vatican.

Helbig, *Guide*, II, p. 269, Nos. 154–157.

1265 FRAGMENT OF A FRIEZE, from a wall with a concave surface (an exedra?). The decoration is a band of palm-

ettes and lotos-flowers, with a fragmentary inscription above. Now among the ruins on the south side of the Akropolis, Athens, where it was probably found.

ROMAN

1266 MODEL OF THE PANTHEON at Rome, restored. The building was erected, as the inscription on the entablature states, by Marcus Agrippa, in the third year of his consulate, that is 27 B. C. It was, however, entirely reconstructed by the Emperor Hadrian in 120–124 A. D.
This model, which is on a scale of one-twentieth, was made for the Willard Collection by Abel Poulin, of Paris, under the direction of Charles Chipiez. On the pedestal are photographs showing the present condition of both the exterior and interior of the building, from which the visitor can see how much is restored in the model. Most of the architectural additions may be regarded as warranted by the evidence of what remains. "It may be pretty safely assumed that above each of the six lower lateral recesses there were semi-circular openings—lunettes, closed perhaps by gratings. On the lower part of the wall there is little that the mind's eye need alter. Here the decoration of columns and pilasters, with their frieze, is as it was from the first. Here, between the recesses, rise still the upper parts of the altars—the *aediculae*, as they were called—the columns supporting alternately triangular and rounded pediments.....The principal recess rises impressively opposite to the entrance; its columns have been placed sideways in front of the wall in order to present the full height and breadth, and their entablature projects." —Holtzinger, *The Museums and Ruins of Rome*, II, p. 147. The sculptures, however, as shown on the model, are purely conjectural, and were intended merely to give an idea of the general effect of the structure as it originally appeared.

An account of the Pantheon and the discussions regarding disputed points in the history of the building will be found in Lanciani's *Ruins and Excavations of Ancient Rome*, p. 473.

1267 MODEL OF THE ARCH OF CONSTANTINE, erected to commemorate the victory of the Emperor Constantine

1266—THE MODEL OF THE PANTHEON, RESTORED

over Maxentius, at the Pons Milvius, in 311 A. D. The inscription, which is repeated on each front, reads:

IMP. CAES. FL. CONSTANTINO MAXIMO
P. F. AUGUSTO. S. P. Q. R.
QUOD INSTINCTU DIVINITATIS MENTIS
MAGNITUDINE CUM EXERCITU SUO
TAM DE TIRANNO QUAM DE OMNI EIUS
FACTIONE UNO TEMPORE JUSTIS
REMPUBLICAM ULTUS EST ARMIS
ARCUM TRIUMPHIS INSIGNEM DICAVIT.

"To the Emperor Caesar Flavius Constantinus, the Great and the Pious, the Fortunate, the Exalted,—inasmuch as by divine inspiration and the greatness of his mind, with the help of his army, he avenged the state with righteous arms on the tyrant and his whole faction—the Senate and the people of Rome dedicated this arch adorned with triumphs."

The arch is decorated with sculptures which in a great measure were taken from earlier monuments. The eight rectangular panels adorning the attic on the north and south fronts are from a monument of the period of Marcus Aurelius (161–180 A. D.). They represent the Emperor entering the gates of Rome, addressing his people, receiving the submission of conquered peoples, and pouring a libation.

The slabs of the attic on the east and west sides, and the two slabs of the central gateway are from the Forum of Trajan (98–117 A. D.). The subjects represented are battle-scenes.

The medallions of the pylons were taken probably from a Flavian monument (69–96 A. D.). They represent the Emperor in hunting-scenes, pouring incense, pouring libations, and offering sacrifice.

The two medallions on the sides date from the time of Constantine. On the west is represented the sun in a chariot with rearing horses; on the east the moon with her sinking chariot.

Below the medallions on all four sides are friezes, which are mostly contemporary with the erection of the arch. On each of the two shorter sides is represented a triumphal procession. On the left frieze of the south façade is the battle and siege of Verona (312 A. D.). On the right frieze of this side is the battle of the Milvian Bridge (311 A. D.). On the left frieze of the north façade is the Emperor on

the rostra addressing his people; on the right frieze of this side is represented a congiarium or distribution of gifts by the Emperor to citizens. The two reliefs from the north front and that of the west side were transferred perhaps from the Arch of Diocletian (284–305 A. D.).
The rest of the sculptural decorations all date from the time of Constantine. In the spandrels of the main archway are flying Victories and the genii of the seasons; in the spandrels of the side arches are reclining river-gods. On the bases of the columns are Victories with captives. On each front the keystone of the central arch is decorated with a figure of the goddess Roma, and those of the smaller arches with figures of standing warriors.
This model was made by Messrs. Trabacchi and Cencetti, of Rome.

Mrs. Arthur Strong, *Roman Sculpture*, pp. 328ff.

1268 SECTION OF THE ENTABLATURE AND CAPITAL of the temple of Castor in Rome. This temple was originally built to commemorate the battle of Lake Regillus (496 B. C.), and was dedicated in 484 B. C. It was extensively reconstructed at the beginning of the second century B. C., and the remains of the columns and entablature date from that reconstruction.

Anderson and Spiers, *Architecture of Greece and Rome*, second edition, figs. 142, 147, 148, 167.

1269 MODELS of a capital and base of a column from the same temple.

1270 SECTION OF THE ENTABLATURE from the side of the Temple of Vespasian and Titus, in Rome (81 A. D.). The frieze is decorated with the insignia of the priest (the cap, sprinkler, pitcher, sacrificial knife, saucer, ladle, and axe).

Hülsen, *Forum Romanum* (English translation), fig. 41.

1271 SECTION OF THE ENTABLATURE of the temple of Concord in Rome, which was dedicated by the dictator Marcus Furius Camillus after the settlement of the contest between the patricians and plebeians in 366 B. C. The present remains date from the reconstruction by Tiberius in 10 A. D.

Hülsen, *Forum Romanum* (English translation), fig. 43.

1272 SECTION OF THE ENTABLATURE AND PODIUM, and half a capital and base of a column, of the temple of Vesta at Tivoli. Probably Augustan period.

The section of the entablature and podium are in the basement.

Anderson and Spiers, *Architecture of Greece and Rome*, second edition, figs. 177 and 145.

1273 SECTION OF THE ENTABLATURE of the Baths of Agrippa in Rome, built in 19 B. C.

Durm, *Baukunst der Römer*, p. 254, fig. 228.

1274 SECTION OF THE ARCHITRAVE of the temple of Mars Ultor, dedicated during the battle of Philippi, in 42 B. C. In the Forum of Augustus, Rome.

Anderson and Spiers, *Architecture of Greece and Rome*, second edition, fig. 168.

1275 SECTION OF A CORNICE from the temple of Romulus(?), son of Maxentius, in Rome. A. D. 309.

1276 FRAGMENT OF A CORNICE decorated with palmettes, leaf-pattern, etc. In the Palazzo Fiano, Rome.

1277, 1278 MODELS, one-fourth the full size, of the architraves, capitals, and bases of columns, of the Theatre of Marcellus, in Rome, which was built by Augustus in 13 B. C.

1277 From the Lower Tier, Doric order.

1278 From the Upper Tier, Ionic order.

M. Desgodetz, *Les Édifices de Rome*, pl. 124.

1279 HALF A CAPITAL, from a pilaster of the base of the Mausoleum of Hadrian in Rome. A. D. 136. In the Museo delle Terme, Rome.

Lanciani, *Ruins and Excavations of Ancient Rome*, p. 553.

1280 COLOSSAL HEXAGONAL CAPITAL from the smaller Propylaia at Eleusis, built by Appius Claudius Pulcher, in the first century B. C. In the temple of Demeter at Eleusis.

Anderson and Spiers, *Architecture of Greece and Rome*, second edition, fig. 71.

1281 PART OF AN ANTA CAPITAL from the Smaller Propylaia at Eleusis. In the temple of Demeter at Eleusis.
The Unedited Antiquities of Attica, III, pls. 4–6.

1282 QUARTER OF AN IONIC CAPITAL in the Church of Santa Maria in Cosmedin, Rome.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2393.

1283 IONIC CAPITAL found in the Forum of Trajan, and now in the Lateran Museum, Rome.
Anderson and Spiers, *The Architecture of Greece and Rome*, second edition, fig. 144.

1284 IONIC CAPITAL with animals in the volutes. In the Church of S. Lorenzo, Rome (?).

1285 HALF OF A BELL-SHAPED CAPITAL surrounded by long petals. In the Church of S. Pudenziana, Rome (?).

1286 HALF OF A CORINTHIAN CAPITAL. Found in the Forum of Trajan, and now in the Lateran Museum, Rome.

1287 CORINTHIAN CAPITAL (reduced model), from the portico of the Pantheon, Rome, built by Agrippa, 27–25 B. C., and entirely rebuilt by Hadrian, 120–124 A. D. Whether the columns used by Hadrian were those originally erected by Agrippa is not known, hence the date of this capital is uncertain.

1288 SECTION OF THE BASE OF A CORINTHIAN COLUMN in the temple of Concord, Rome. The present remains of this temple date from the reconstruction by Tiberius in the year 10 A. D.
Anderson and Spiers, *Architecture of Greece and Rome*, second edition, fig. 144.

1289 SECTION OF THE BASE of a column, decorated with inverted akanthos leaves, leaf-patterns, and a guilloche. Late Roman. In the Villa Giustiniani (?), Rome.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1530.

1290 SECTION OF THE BASE of a column decorated with inverted akanthos leaves, guilloche ornament, and rosettes.

1291 BASE OF A PILASTER (?). The front is decorated with two griffins with a tripod between them; each of the sides with an Eros and a palmette. Late Roman. In the Galleria Lapidaria of the Vatican.

W. Amelung, *Die Skulpturen des vatikanischen Museums*, No. 82a.

1292 SMALL FRAGMENT of the base of a column containing an akanthos leaf.

1293–1298 SIX ROMAN CONSOLES of the Imperial period. No. 1293 is in the Vatican, in the hall of the Greek Cross. The others are unidentified.

1299 CONSOLE with the figure of a Victory. It served perhaps to support the cornice of a doorway or to mask the keystone of a triumphal arch. Second century A. D. (?). Found near Frascati, and now in the British Museum.

RESTORATIONS: The left hand and forearm of the Victory.

A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2608.

1300–1302 FRAGMENTS FROM THE FORUM OF TRAJAN, 112–114 A. D.

1300 FRIEZE with palmettes and scrolls. From the Basilica Ulpia, and now in the Lateran Museum, Rome.

Lanciani, *Ruins and Excavations of Ancient Rome*, fig. 120.

1301 TWO PIECES FROM A FRIEZE, with Cupids giving drink to griffins, from the Basilica Ulpia, and now in the Lateran Museum, Rome.

Lanciani, *Ruins and Excavations of Ancient Rome*, fig. 121.

1302 SECTION OF A FRIEZE with foliated scrolls.

Canina, *Gli edifizi di Roma antica*, pl. CXIX, 1.

1303 ENTABLATURE, from a temple at Byblos in Phoenicia, of the Roman period. The decoration shows a mixture of classic and Oriental motives. In the Museum of the Louvre.

Perrot et Chipiez, *Histoire de l'art*, III, fig. 48.

1304 PART OF A ROMAN DORIC FRIEZE consisting of a triglyph with a vase in relief and a metope with a filleted bucranium. Perhaps from the Eleusinion in Athens. Now built into the south wall of the Old Cathedral of Athens.
P. Steiner, *Athenische Mitteilungen*, 1906, pl. XXI, 2, 41, and Beilage, pl. 16; text, p. 338, 14.

1305 DETAIL from a Roman frieze with foliated scrolls. From Rome.
École des Beaux-Arts, Sale Catalogue of Casts, No. 157.

1306 SECTION OF A ROMAN FRIEZE with cornucopia. In the École des Beaux-Arts, Paris.
École des Beaux-Arts, Sale Catalogue of Casts, No. 62.

1307 DETAIL from a Roman frieze. Two griffins with a vase between them. In the Museum of the Louvre.
Clarac, *Musée de Sculpture*, pl. 193, No. 754.

1308 SECTION OF A FRIEZE with a filleted bucranium. In the Maison Carrée at Nimes.
École des Beaux-Arts, Sale Catalogue of Casts, No. 149.

1309 SECTION OF A FRIEZE decorated with a floral scroll with a lion's head emerging from a flower. Unidentified.

1310 SECTION OF A NARROW FRIEZE decorated with a serpent, a laurel tree, and half a palmette on a scroll of which an owl is perched. Unidentified.

1311 SECTION OF A FRIEZE from the Forum Romanum.

1312 SECTION OF A FRIEZE with a floral design. Not on exhibition.

1313 A, B, C. FRAGMENTS, with scroll and akanthos decoration, from the Ara Pacis of Augustus, 13 B. C. In the Museo delle Terme, Rome.
M. E. Cannizzaro, *Ara Pacis Augustae*, in the *Bollettino d'Arte*, October, 1907.
For a general account of the Ara Pacis see Mrs. Arthur Strong, *Roman Sculpture*, pp. 39–68.

1314 "THE ROSE PILLAR." First century A. D. In the Lateran Museum, Rome.
Mrs. Arthur Strong, *Roman Sculpture*, p. 124, pl. XXXV.

1315 PART OF A ROMAN RELIEF showing a section of a round temple. In the Palazzo Spada, Rome.
L. Canina, *Gli edifizi di Roma antica*, pl. LXIV. 9.

1316 DECORATION OF A PILASTER. In the Villa Medici, Rome.
D'Espouy, *Fragments d'architecture antique*, I, pl. 82, 1.

1317 CANDELABRUM. Detail from the same Roman frieze as No. 1307. In the Museum of the Louvre.
Clarac, *Musée de Sculpture*, pl. 193, No. 754.

1318 DECORATION OF A PILASTER, with a candelabrum in relief. Unidentified.

1319 FOLIATED SCROLLS. Relief from a door-post. In the École des Beaux-Arts, Paris.
École des Beaux-Arts, Sale Catalogue of Casts, No. 156.

1320 PART OF THE LEFT ARM OF A COUCH. The lower half is decorated with pine branches, rose leaves, and thymiateria (incense-burners); the upper with a Pan, an Eros, and a squirrel among vine leaves. In the Museo Chiaramonti of the Vatican.
W. Amelung, *Die Skulpturen des vatikanischen Museums*, pl. 69, No. 516 c.

1321 PART OF A PANEL, with a conventionalized ornament consisting of the trunk of a palm tree surmounted by a volute capital. Unidentified.

1322–1326 SMALL DETAILS from various reliefs. Unidentified.

1327 SECTION OF A MOULDING from the upper part of the base of the column of Trajan in Rome. 113 A. D.
Anderson and Spiers, *The Architecture of Greece and Rome*, second edition, p. 190.

1328 SECTION OF A MOULDING from the lower part of the base of the column of Trajan in Rome. 113 A. D.
Anderson and Spiers, *The Architecture of Greece and Rome*, second edition, p. 190.

1329 MOULDING FROM A SARCOPHAGUS found in Crete. Probably second century A. D. In the British Museum.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2296.

1330 SECTION OF A MOULDING, with scrolls and a floral design. Unidentified.

1331 SECTION OF A MOULDING of a base, decorated with inverted akanthos leaves. Unidentified.

1332 SECTION OF A MOULDING, with a guilloche surmounting a leaf-pattern. Unidentified.

1333 HEAD OF A LION between palmettes. Section of the cymatium of the temple of Antoninus and Faustina in Rome. A. D. 141.
École des Beaux-Arts, Sale Catalogue of Casts, No. 388.

1334 FRONT OF A PODIUM, with slightly curved surface. The face is divided into three panels, in the middle one of which is a festoon caught with ribbons or fillets, and in each of those on the sides a bucranium decorated with a knotted fillet. Above the central panel is a band with a conventionalized floral pattern, and below it are two dolphins with a circle between them. In the Lateran Museum, Rome, No. 716.

1335 SECTION OF A PANEL, showing half a festoon, probably from a podium in the Lateran Museum, Rome.

1336 SEPULCHRAL CIPPUS in the form of an altar. The decoration consists of a wreath suspended from the horns of two rams' heads. In the centre is a shell in which is placed the bust of a youth. The lower corners are occupied by griffins. The inscription reads: D. M. CAESENNIAE PLOCE M. LIVIUS JUCUNDUS CONJUGI OPTIMAE POSUIT. "To the Manes. Marcus Livius Jucundus erected this to his excellent wife Caesennia Ploce." In the Cortile of the Belvedere of the Vatican, No. 63.

1337 FUNERARY CIPPUS of P. Fundanius Velinus. Section showing one side, with the two corners. In the Museum of the Louvre, No. 516.
Clarac, *Musée de Sculpture*, pl. 252, No. 559.

1338 RELIEF, A PATERA with a Gorgon's head surrounded by akanthos leaves. From the frieze of the temple of Vespasian and Titus at Rome. 81 A. D.
Durm, *Baukunst der Römer*, fig. 444.

1339 ROMAN ROSETTE. In the Museum of the Capitol, Rome.
École des Beaux-Arts, Sale Catalogue of Casts, No. 288.

1340 WATERSPOUT, in the form of the horned mask of a man, with ivy leaves in his hair and a shell in his mouth. Unidentified.

1341 SMALL ROMAN MASK.

1342 SMALL PILLAR, to which the figure of a Siren is attached. Probably from Attica, and now in the National Museum, Athens.
Friederichs-Wolters, No. 2168.

1343 THRONE OF THE PRIEST OF DIONYSOS in the Dionysiac theatre, Athens. First century A. D. Discovered during the excavation of the theatre, and still in its original position. The decorative designs represent: (a) two satyrs, (b) two men attacking griffins, (c) winged youths pitting cocks against each other. Below the seat is the inscription: ἱερέως Διονύσου Ἐλευθερέως, "Of the priest of Dionysos Eleuthereus."
Revue archéologique, 1862, pl. XX, p. 350.

1344 TABLE-SUPPORTS, found in the house of C. Cornelius Rufus at Pompeii, and still in their original position. First century A. D.
Overbeck, *Pompeii*, p. 422.

1345 FRAGMENT OF A TABLE-SUPPORT in the form of two sphinxes. In the Lateran Museum, Rome.
Benndorf und Schöne, *Die antiken Bildwerke des lateranensischen Museums*, No. 376.

1346 SPHINX. It perhaps served as the central support of a table. Found in the ruins of a villa of Antoninus Pius at Lanuvium. In the British Museum.
RESTORATIONS: Part of the wings, legs, and tail.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 1719.

1347 TABLE-LEG formed by the combination of a lion's head and leg. From Pompeii, and now in the Museum of Naples.
Friederichs-Wolters, No. 2154.

1348 TABLE-LEG formed by the combination of a panther's head and leg. In the Museum of the Louvre.
Louvre, Sale Catalogue of Casts, No. 652.

1349 TABLE-LEG. The upper half of a figure of Eros holding a shell, combined with a lion's leg. From the Dipylon, and now in the National Museum, Athens.
Friederichs-Wolters, No. 2158.

1350 TABLE-LEG formed by the combination of a lion's head and leg attached to a pilaster. In the British Museum.
RESTORATIONS: The lower part and the capital.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2530.

1351 TABLE-LEG formed by the combination of a panther's head and leg. Of Italian marble, veined red and yellow. In the British Museum.
RESTORATIONS: The greater part of the panther's leg and the bracket.
A. H. Smith, *Catalogue of Greek Sculpture in the British Museum*, III, No. 2529.

1352 TABLE-LEG. The upper half of the figure of a Silenos combined with the leg of a lion. Unidentified.

1353 UPPER HALF OF A TABLE-LEG or bracket, showing the fore-part of a winged lion. In the École des Beaux-Arts, Paris.
École des Beaux-Arts, Sale Catalogue of Casts, No. 120.

1354 BRONZE CANDELABRUM in the Museum of Naples.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2287.

1355 SMALL MODEL of the sarcophagus of Lucius Cornelius Scipio Barbatus, 298 B. C. Of peperino. Found in the tomb of the Scipios, on the Via Appia, and now in the Vatican.

Helbig, *Guide*, I, No. 127.

1356–1375
TERRACOTTA MURAL RELIEFS

1356 NIKE (VICTORY) SACRIFICING A BULL. Terracotta mural relief in the British Museum.

H. B. Walters, *Catalogue of Terracottas in the British Museum*, D 569.

1357 DIONYSOS AND A SATYR. Terracotta mural relief in the British Museum.
Somewhat repaired.

H. B. Walters, *Catalogue of Terracottas in the British Museum*, D 528.

1358 SATYR AND MAENAD carrying the infant Dionysos in a basket. Terracotta mural relief in the British Museum.

H. B. Walters, *Catalogue of Terracottas in the British Museum*, D 525.

1359 "MENELAOS AND HELEN." Terracotta mural relief. The interpretation is doubtful. In the Museo Kircheriano, Rome.

1360 "PELOPS AND HIPPODAMEIA," so called. Terracotta mural relief in the Museo Kircheriano, Rome.

Helbig, *Guide*, II, p. 429.

1361 TWO CANEPHORI before a candelabrum. Terracotta mural relief. Archaistic style. In the British Museum.

H. B. Walters, *Catalogue of Terracottas in the British Museum*, D 640, pl. XLIII.

1362 SATYRS drinking from a large basin. Terracotta mural relief. From the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1101.

1363 TWO GENII holding a garland. Terracotta mural relief. Modern (?). From the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 2041.

1364 FIGURE OF VICTORY among arabesques. Terracotta mural relief. From the Campana collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1516.

1365 TWO SEATED WOMEN among arabesques. Terracotta mural relief. From the Campana Collection.

G. P. Campana, *Antiche opere in plastica*, I, pl. XIII.

1366 CONVENTIONAL DESIGN, a man giving drink to two winged monsters. Terracotta mural relief. From the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1926.

1367 A WINGED FIGURE among arabesques. Terracotta mural relief from the Campana Collection.

G. P. Campana, *Antiche opere in plastica*, I, pl. XIV.

1368 SPHINX. Small terracotta relief in the Laborde Collection in Paris.

École des Beaux-Arts, Sale Catalogue of Casts, No. 815.

1369 BEARDED MASKS AND DOLPHINS. Section of a terracotta frieze from the Campana Collection.

G. P. Campana, *Antiche opere in plastica*, pl. VII.

1370 HEADS AMONG SCROLLS AND PALMETTES. Section of a terracotta frieze from the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1935.

1371 PALMETTES AND SCROLLS. Section of a terracotta frieze from the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 2042.

1372 A WINGED HEAD. Fragment of a terracotta frieze in the British Museum.

École des Beaux Arts, Sale Catalogue of Casts, No. 2150.

1373 TWO WINGED LIONS. Section of a terracotta frieze in the École des Beaux-Arts, Paris.

École des Beaux-Arts, Sale Catalogue of Casts, No. 100.

1374 MEDUSA HEAD among scrolls and palmettes. Section of a terracotta frieze. Unidentified.

1375 SECTION OF A TERRACOTTA CORNICE with fluted cyma and a band of lilies on the face. In the Berlin Museum.

Boetticher, *Tektonik der Hellenen*, pl. 6, 12.

1376 TERRACOTTA ANTEFIX with a head surrounded by akanthos leaves, surmounted by a palmette. From the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1933.

1377 THREE TERRACOTTA ANTEFIXES decorated with palmettes. Found at Olympia, and now in the Museum there.

Friederichs-Wolters, Nos. 387 and 389, and *Olympia*, II, *Baudenkmäler*, pl. CXIX, No. 5.

1378 THREE TERRACOTTA ANTEFIXES decorated with female heads and ornaments. Etruscan. Formerly in the Campana Collection, and now in the Museum of the Louvre.

École des Beaux-Arts, Sale Catalogue of Casts, Nos. 2038, 2039, and 2045.

1379 TERRACOTTA ANTEFIX decorated with sphinxes and a palmette.

École des Beaux-Arts, Sale Catalogue of Casts, No. 402.

1380 TERRACOTTA ANTEFIX decorated with a female head.

Panofka, *Terracotten des königlichen Museums in Berlin*, pls. 52 and 53.

1381 FACE OF A CORNER ANTEFIX. In the Villa Pamphili, Rome.

École des Beaux-Arts, Sale Catalogue of Casts, No. 2323.

1382 TERRACOTTA ANTEFIX decorated with a head of Athena. From Athens.

École des Beaux-Arts, Sale Catalogue of Casts, No. 2120.

1383 ROMAN ANTEFIX, from Rome.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1900.

1384 TERRACOTTA ANTEFIX decorated with the figure of a Nike (Victory).
École des Beaux-Arts, Sale Catalogue of Casts, No. 403.

1385 TERRACOTTA ANTEFIX decorated with a female head surmounted by a palmette.
École des Beaux-Arts, Sale Catalogue of Casts, No. 404.

1386 TERRACOTTA ANTEFIX decorated with a female head.
École des Beaux-Arts, Sale Catalogue of Casts, No. 420.

1387 ANTEFIX decorated with a palmette.

1388 ANTEFIX decorated with a palmette and fore-parts of griffins.

1389–1392 FOUR TERRACOTTA MASKS. Etruscan. In the Antiquarium in Munich.

1393 TOP OF A CIPPUS, in the shape of a roof with female heads in the gables and angles. Unidentified.

1394 INSCRIPTION from a stele of limestone which stood in the TEMPLE OF HEROD AT JERUSALEM. The inscription reads: Μηθένα ἀλλογενῆ εἰσπορεύεσθαι ἐντὸς τοῦ περὶ τὸ ἱερὸν τρυφάκτου καὶ περιβόλου. ὃς δ' ἂν λήφθη ἑαυτῷ αἴτιος ἔσται διὰ τὸ ἐξακολουθεῖν θάνατον. "Let no stranger enter within the balustrade around the sanctuary and the sacred enclosure; whosoever is caught in doing so will have to answer to himself for the penalty of death that follows."
Josephus, in his *History of the Jewish War*, V, 5, 2, and his *Jewish Antiquities*, XV, 11, 5, says that on the stone balustrade which separated the inner from the outer sanctuary, in the temple of Herod, were placed stelae with Greek and Latin inscriptions forbidding strangers to enter within the second sanctuary. The stele from which the above inscription is taken was doubtless one of these. Its date must be a few years before the Christian era. It was found about fifty metres distant from the temple of Herod, and is now in the Imperial Museum of Constantinople.
C. Clermont-Ganneau, *Une stèle du temple de Jérusalem*, in the *Revue archéologique*, 1872, XXII, pp. 214ff. and pp. 209ff.

EARLY CHRISTIAN, BYZANTINE, ROMANESQUE, SCANDINAVIAN AND SARACENIC ART

EARLY CHRISTIAN ART.

I–VIII CENTURIES

(IN GALLERY 38)

1401 END OF A SARCOPHAGUS, with a vase and scroll-work, framed by two twisted columns and a pediment. In the Chapel of St. Aquilinus, Milan. Of marble. Fifth century.

1402 TYMPANUM, from the end of the sarcophagus which partly supports the pulpit in the Church of Sant' Ambrogio, Milan. Of marble. Fifth (?) century.
Garrucci, *Storia*, V, pl. 328, No. 3.

1403 ARCHITRAVE of the main doorway in the Church of Santa Pudenziana, Rome, dating from the eighth century, and restored in 1598. Of marble.
Topical Architecture, I, No. 35.

1404 CARVED WOODEN DOOR, with panels representing: (1) the Prophet Habakkuk transported by an angel to Daniel; (2) (much restored) the Ascension of Elijah, and his mantle falling on Elisha; (3) Christ before Caiaphas. In the Church of Santa Sabina, Rome. Fifth century.
Garrucci, *Storia*, VI, pl. 499, Nos. 8, 10, and B; pl. 500, No. III.

1405 PART OF THE DOORWAY FRAME in the Church of Santo Stefano Rotondo, Rome. Of marble. Fifth century.

1406 RELIEF from the end of a sarcophagus, representing Moses smiting the rock, and Christ healing the woman with an issue of blood. In the Lateran Museum, Rome. Of marble. Fourth or fifth century.
Garrucci, *Storia*, V, pl. 323, No. 6.

BYZANTINE ART

IX–XI CENTURIES

(IN GALLERY 38)

1411 HALF CAPITAL from the exterior of the apse of the Cathedral of San Donato, at Murano. Of marble. Tenth century.
Ruskin, *Stones of Venice*, II, pl. VII, No. 7.

1412 FRAGMENT OF CORNICE from the same.
Ruskin, *Stones of Venice*, II, pl. V.

1413–1415 THREE SQUARE PANELS. In each is a circle of bead-and-fillet ornament, enclosing in 1413 a griffin, in 1414 an eagle, in 1415 two winged beasts feeding. From Rome.

1416 CAPITAL from the nave of the Cathedral of Santa Maria, at Torcello; rebuilt 1008. Of marble.
Cattaneo, *Architecture in Italy*, p. 330.

1417–1420 DETAILS FROM THE BASILICA OF ST. MARK, VENICE. 977–1071.

1417 FRAGMENT OF A CAPITAL in the interior. Of marble.
Ongania, *La basilica di San Marco*, Pf. V, pl. 203, No. E3.

1418 CIRCULAR RELIEF with a peacock; detail from a panel made in 976 for a parapet, and now set into the wall on a stairway. Of marble.
Cattaneo, *Architecture in Italy*, p. 321.

1419 PANEL, with two griffins, a vase, and ornament, at the base of the south façade. Of marble.
Ongania, *La basilica di San Marco*, Pf. V, pl. 137.

1420 PANEL with an arch and columns enclosing a cross and ornament, in the Baptistery of St. Mark of the Participazi. Of stone. A relic of the older church of 829.

Cattaneo, *Architecture in Italy*, p. 294.

1421 CORBEL, with a griffin and akanthos ornament. In the Museo Civico, Venice.

1422 A, B. WELL-HEAD IN THE CORTE GATTEI, VENICE. About 1105. One side, and a fragment of the border at the top. Of stone.

Mothes, *Geschichte der Baukunst*, pl. 3.
Robertson, *Venetian Discourses*, p. 140.

1423 A, B. FRAGMENTS OF A FRIEZE, with animals in ornament. In Venice.

Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 100, 101.

ROMANESQUE ART

MAINLY XI–XIII CENTURIES

ITALIAN

(IN GALLERY 38)

1430–1432 MILAN, CASTELLO SFORZESCO.
LOMBARD CAPITALS from the Church of Santa Maria d' Aurona, Milan, now destroyed. Of stone. Eleventh century.
Dartein, *L'Architecture lombarde*, p. 105, A, B, C.

1433–1436 MILAN, CHURCH OF SANT' AMBROGIO. Founded in the fourth century, and rebuilt in the ninth, eleventh and twelfth centuries. Lombard style.

1433 BYZANTINE FRAGMENT of the jamb of the main doorway. Of stone. Ninth century.
Cattaneo, *Architecture in Italy*, p. 230.
Gauthiez, *Milan*, p. 9.

1434, 1435 TWO CAPITALS of engaged columns. No. 1435 is in the lower gallery of the narthex. Of stone. Eleventh century.
Dartein, *L'Architecture lombarde*, pl. 40, No. 2.

1436 A, B. TWO SIDES OF THE PULPIT, sculptured with animals and ornament. Of marble. Second half of the eleventh century.
Dartein, *L'Architecture lombarde*, p. 112, pl. 36.
Gauthiez, *Milan*, p. 11.

1437, 1438 ROME, BASILICA OF SAN GIOVANNI IN LATERANO. Founded in the fourth century, and several times rebuilt and restored.

THE CLOISTER OF SAN GIOVANNI IN LATERANO, ROME

1437 One Bay of the Cloister Arcade; built by Vassalettus, in the thirteenth century. Of stone, with Cosmato work.
In Gallery 17.
Fontana, *Chiese*, III, pl. 15.

1438 Double Capital from the Cloister. Of stone.
In Gallery 17.
Fontana, *Chiese*, III, pl. 16.

1439–1442 UNIDENTIFIED.

1439 Small Bracket, or pendant, with eagles. Lombard style.
Pierotti, Sale Catalogue of Casts, No. 15.

1440 Narrow Cornice with ornament. Lombard style.

1441 Small Half-Capital with a seated figure. Lombard style.
Pierotti, Sale Catalogue of Casts, No. 15.

1442 A, B. Fragments of a Frieze, with animals in ornament. Lombard style.
Pierotti, Sale Catalogue of Casts.

FRENCH

(IN GALLERY 38)

1443–1445 ARLES, CHURCH OF ST. TROPHIME. Twelfth century.

1443 Model of the Porch.
Wilson, *Cathedrals of France*, p. 3.

1444–1445 Capitals from the Cloister. Of stone.
Marcou, *Album*, I, pl. 16.
Wilson, *Cathedrals of France*, p. 4.

1446 AUTUN, CATHEDRAL OF ST. LAZARE. Twelfth century.
Capital of a pilaster in the nave.
Marcou, *Album*, I, pl. 3.

1447 BRIVES, CHURCH OF ST. MARTIN. Twelfth century.
CAPITAL of an engaged column in the nave.
Marcou, *Album*, I, pl. 34.

1448 CHALONS-SUR-MARNE, CHURCH OF NOTRE-DAME. Twelfth century.
CAPITAL of a pilaster of the nave. Of stone.
Marcou, *Album*, I, pl. 54, No. 3.

1449 CLERMONT-FERRAND, CHURCH OF NOTRE-DAME-DU-PORT. Close of eleventh and beginning of twelfth century.
DOORWAY of the south transept. In the tympanum are the Madonna and Child and the three Magi, the Presentation in the Temple, and the Baptism of Christ; above are God the Father and two cherubim, and, at either side, indistinguishable figures.
In Gallery 30.
Marcou, *Album*, I, pl. 9, pl. 74, No. 25.

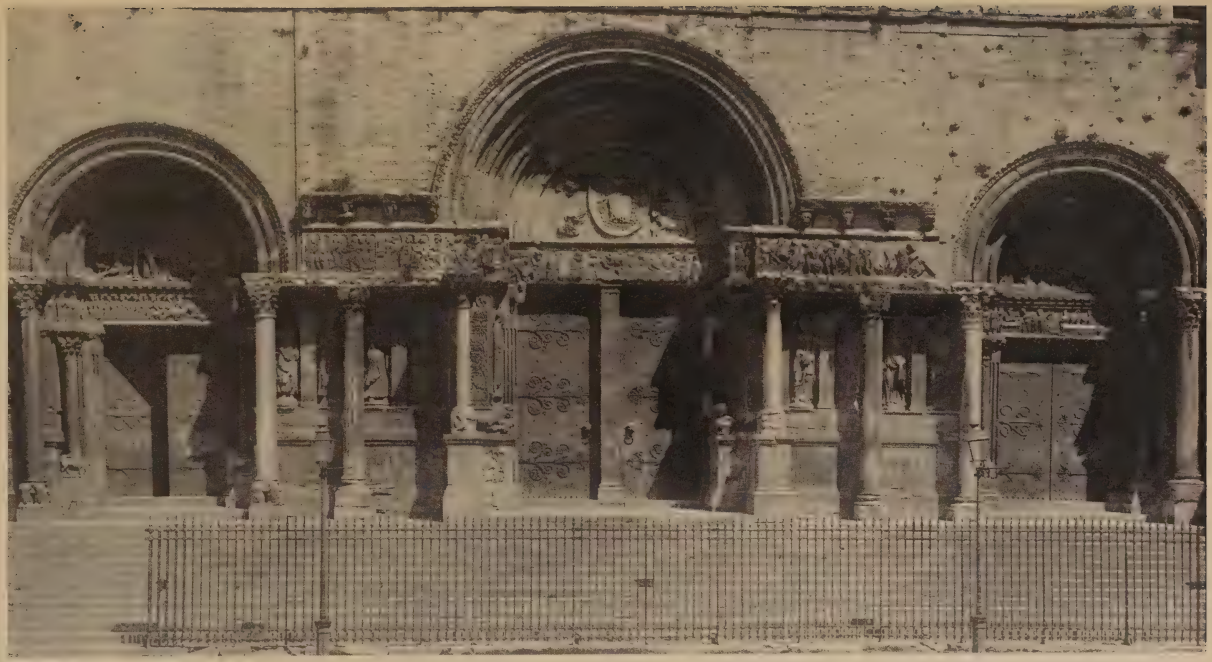
1450, 1451 CORBEIL, CHURCH OF NOTRE-DAME. Early twelfth century.
CORBELS with animals' heads.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 284, 285.

1452 DONZY, CHURCH OF NOTRE-DAME-DU-PRÉ. Twelfth century.
CAPITAL of an engaged column in the nave. Of stone.
Marcou, *Album*, I, pl. 51, No. 3.

1453-1462 MOISSAC, CHURCH OF ST. PIERRE. Of the twelfth century; rebuilt in the fifteenth century; the Cloister dates from 1100-1108.

1453-1456 FOUR COLUMNS, with capitals, from the arcades of the Cloister. Of stone.
Baudot, *La sculpture française*, 12^{e} siècle, pl. 6, Nos. 1, 2.
Vitry and Brière, *Documents*, pl. 7, No. 7.

1457-1461 ABACI of capitals in the Cloister. Of stone.
Marcou, *Album*, I, pls. 21-23.



THE CHURCH AT ST. GILLES

1462 Detail of the Lintel of the south door. Of stone. Twelfth century.
In Gallery 30.
Fleury, *Études sur les portails*, p. 87.

1463, 1464 POITIERS, CHURCH OF NOTRE-DAME-LA-GRANDE. End of the eleventh century.

1463 Lunette, with grotesque bird, from the west façade. Of stone.
Vitry and Brière, *Documents*, pl. 16.

1464 Fragment of the Cornice, from the same. Of stone.
Vitry and Brière, *Documents*, pl. 16.

1465 ST. GILLES, CHURCH. Twelfth century.
Central Porch of the West Façade. Of marble and stone.
(Not yet exhibited, on account of lack of space).
Marcou, *Album*, I, pls. 11 ff.

1466, 1467 SAINTES, CHURCH OF ST. EUTROPIUS. Eleventh century.
Capitals of Pilasters. Of stone.
In Galleries 30 and 31.
Baudot, *La sculpture française*, 12e siècle, pl. 17, Nos. 3, 4.

1468 SAINTES, CHURCH OF STE. MARIE-DES-DAMES. Twelfth century.
Capital from the angle of a window in the west façade. Of stone.
Marcou, *Album*, I, pl. 34, No. 5.

1469 TOULOUSE, CHURCH OF ST. SERNIN. Twelfth century.
Capital from the doorway of the west façade. Of stone.
Baudot, *La sculpture française*, 12e siècle, pl. 10, No. 3.

1470–1472 TOULOUSE, MUSÉE DES BEAUX-ARTS.

1470, 1471 Double Capitals from the Abbey de la Daurade. Of stone. Twelfth century.
In Gallery 31.
Marcou, *Album*, I, pls. 25, 26.

1472 Fragment of a Capital, with a centaur and siren in scrolls, from the Church of St. Sernin (?). Of stone. Tenth century.
Baudot, *La sculpture française*, 12e siècle, pl. 5, No. 3.

GERMAN

(IN GALLERY 38)

1473–1478 BAMBERG, CATHEDRAL. End of the twelfth century.
Fragments of Capitals of pilasters. Of sandstone.
Berlin Museum, Sale Catalogue of Casts, No. 2970.

1479 FREIBERG, CATHEDRAL. Of the twelfth century; rebuilt in the fifteenth century.
Tympanum and Corbels from the "Golden Portal," the south door of the Cathedral. In the lunette are the Virgin and Child, the three Magi, and the Angel Gabriel and St. Joseph. Of stone. Early thirteenth century.
Bergner, *Handbuch*, p. 222.

1480, 1481 FREISING, CATHEDRAL. 1161–1205.

1480 Sculptured Column in the crypt. Of stone.
Reber, *Mediaeval Art*, p. 444.

1481 Half Capital, inscribed with the name "Liutbrecht," and decorated with heads said to be likenesses of the sculptor of column No. 1480. Of stone.
Kreittmayr, Sale Catalogue of Casts, No. 166.

1482–1492 GELNHAUSEN, PFARRKIRCHE. 1230–1260.

1482–1490 Capitals, with human heads and foliage.
Moller, *Denkmäler*, Pt. 1, pl. 25.
Ruhl, *Gebäude*, pl. 11.

1491 Detail of the Archivolt over the north door.
Ruhl, *Gebäude*, pl. 11.

1492 Holy-Water Basin.
Bergner, *Handbuch*, p. 280, fig. 227.

1493–1495 GELNHAUSEN (?).

1493 Corbel with a face in foliage.

1494 Corbel, or pendant, with an animal's head and foliage.

1495 Fragment of an Archivolt.
Cf. Moller, *Denkmäler*, pl. 22, No. 6.

1496, 1497 HILDESHEIM, CATHEDRAL.

1496 Reliquary, in the Treasury. Of oak, plated with silver-gilt. Ninth century; said to have belonged to the chaplain of Louis the Pious.

1497 The "Easter Column," made by St. Bernward in 1022, and sculptured with twenty-four scenes from the life of Christ. In the Choir of the Cathedral. Of bronze.
Bergner, *Handbuch*, p. 490.

1498–1502 HILDESHEIM, CHURCH OF ST. MICHAEL. Built in 1001–1033, and restored in 1186 and 1855.

1498–1500 Base and Two Capitals from columns in the nave. Of stone. 1186.
Moller, *Denkmäler*, pls. 46, 47.

1501, 1502 Parts of the Choir Screen, with the Madonna and Child, and Saints. About 1186.
Lübke, *Geschichte*, p. 237.

1503, 1504 LOCCUM, MONASTIC CHURCH.
End of a Choir Stall, and Panel. Of wood. About 1250.
Lübke, *Ecclesiastical Art*, p. 215.

1505–1513 LORSCH, MICHAELS-CAPELLE. Erected as a monastery portal, about 880.

1505, 1506 Capital and Base, from the arcade of the first story.

1507, 1508 Ionic Capital, with portion of moulding, and base of a pilaster, of the blind arcade in the second story.

1509 Detail of the Frieze between the first and second stories.

1510, 1511 Detail and Cross Section of the cornice.

1512 Pilaster Capital from the ruins of the monastery; now in the Chapel.

1513 End of a Sarcophagus of the Carlovingian era. In the Chapel.
Adamy, *Die frankische Thorhalle.*

1514–1522 MUNICH, BAVARIAN NATIONAL MUSEUM.
See also Nos. 1525, 1526.

1514 Knocker with lion's head and ring. Of bronze. Tenth century.
Kreittmayr, Sale Catalogue of Casts, No. 114.

1515–1521 Capitals, of sandstone. Twelfth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 1207, 1210–1213.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 579, 2298.

1522 Fragment of a Frieze with warriors and animals in scrolls. Of sandstone. Twelfth century.
Der Neubau des bayerischen Nationalmuseums, pl. 16.

1523 NAUMBURG, CATHEDRAL OF ST. PETER AND ST. PAUL. Twelfth and thirteenth centuries.
Capital from the crypt. Of stone.
Dohme, *Geschichte*, p. 142.

1524 STUTTGART, ROYAL COLLECTION.
Knocker with animal's head and ring. Of bronze. Tenth century.
Kreittmayr, Sale Catalogue of Casts, No. 541.

1525–1527 WÜRZBURG, CATHEDRAL. Eleventh and twelfth centuries.

1525, 1526 Columns with capitals; now in the Bavarian National Museum, Munich. Of red sandstone.
Der Neubau des bayerischen Nationalmuseums, pl. 16.

1527 KNOCKER, with a lion's head. Of bronze. Twelfth century.
Kreittmayr, Sale Catalogue of Casts, No. 273.

1528–1530 UNIDENTIFIED.

1528 FRAGMENT of an archivolt.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2262.

1529 PANEL of a grille, with scrolls and grape leaves. Of iron. Thirteenth century.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1310.

1530 HALF CAPITAL of Corinthian type.

FLEMISH

(IN GALLERY 38)

1531–1536 MAASTRICHT, CHURCH OF ST. SERVATIUS. Founded in the sixth century, with additions of the ninth to the fifteenth centuries.

1531 SERIES OF ENGAGED CAPITALS from the south doorway. Thirteenth century.
Van Ysendyck, *Documents classés*, Ser. 3, *Portails*, pl. 1.

1532–1536 FRAGMENTS OF CAPITALS sculptured with human figures in action. Eleventh century.
Stoltzenburg, Sale Catalogue of Casts, No. 184 a-e.

ENGLISH

(IN GALLERY 38)

SAXON

1537, 1538 DOVER, MUSEUM.
BALUSTERS, formerly in the Church of St. Mary de Castro, Dover Castle. Of Caen stone. Seventh century.
Archaeologia cantiana, V, pl. 2.

1539, 1540 LONDON, ROYAL ARCHITECTURAL MUSEUM.

GRAVESTONES with runic inscriptions, dating previous to the eleventh century.

Royal Architectural Museum, Sale Catalogue of Casts, Nos. 15, 158.

NORMAN

1541–1543 ADEL, CHURCH OF ST. JOHN THE BAPTIST. Twelfth century.

FRAGMENTS OF CAPITALS from the chancel arch.

Murray, *Yorkshire*, p. 401.

1544 BARFRESTON, CHURCH. Early twelfth century.

SOUTH DOORWAY.

Britton, *Architectural Antiquities*, IV, pl. 4.

1545–1547 BIRKIN, CHURCH. About 1140.

ARCH from a doorway, and capitals.

Murray, *Yorkshire*, p. 87.

1548 DURHAM, CATHEDRAL. Eleventh to fifteenth centuries.

KNOCKER with grotesque head, from the north door. Of iron. Eleventh century.

1549 LEWES, SOUTHOVER CHURCH.

SLAB FROM THE TOMB OF GUNDRADA, daughter (?) of William of Normandy, and wife of William de Warrene, first Norman earl. The tomb was originally in the Priory of St. Pancras. Of stone. Twelfth century.

Murray, *Sussex*, pp. 43–45.

1550, 1551 LONDON, OLD INNER TEMPLE HALL. Twelfth century; destroyed in 1869.

CAPITALS.

Royal Architectural Museum, Sale Catalogue of Casts, Nos. 60, 61.

Wheatley, *London*, III, p. 354.

1552 LONDON, TEMPLE CHURCH. 1185–1240.
CAPITAL from the arcade of the round church. 1185.
Caveler, *Gothic Architecture*, pl. 10.

1553 A–I. ROCHESTER, CATHEDRAL. Completed 1130.
VOUSSOIRS, with animals, etc., in ornament, from the arch of the west doorway.
Caveler, *Gothic Architecture*, pls. 4, 5.

1554, 1555 ST. NICHOLAS–AT–WADE, CHURCH. Twelfth century.
FRAGMENTS OF CAPITALS.
Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 1174, 1175.

1556 WINCHESTER, CATHEDRAL.
BAPTISMAL FONT. The sculptures on two sides represent scenes from the life of St. Nicholas, Bishop of Myra, in Syria. Of black marble. Twelfth century.
Winkles, *Cathedral Churches*, I, pl. 49, p. 131.

1557 WORKSOP, PRIORY CHURCH. Twelfth century.
FRAGMENT OF A CAPITAL (?).
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 11.

1558, 1559 YORK, MINSTER. Eleventh to fifteenth centuries.
CAPITALS from the crypt. Twelfth century.
Britton, *Cathedral Antiquities*, I, pl. 2, A, D.

1560, 1561 UNIDENTIFIED.

1560 COLUMNS AND SPANDRELS from a cloister.

1561 FRAGMENT OF A LARGE CAPITAL.
Brucciani, Sale Catalogue of Casts, No. 53.

SCANDINAVIAN ART

X–XIV CENTURIES

(IN GALLERY 38)

NORWEGIAN

The originals of Nos. 1591–1595 are of carved wood, and are now in the Historical Museum at Christiania.

1591 AAL, CHURCH. Twelfth century.
DOORWAY.
Dietrichson and Munthe, *Die Holzbaukunst*, p. 60.

1592 FLAA, CHURCH. About 1200.
DOORWAY.
Dietrichson and Munthe, *Die Holzbaukunst*, p. 89.

1593 NAES, CHURCH. Thirteenth century.
FRAGMENT OF A COLUMN.
Guidotti, Sale Catalogue of Casts.

1594 OIFJELD, CHURCH. About 1400.
FRAGMENT OF A FRIEZE.
Guidotti, Sale Catalogue of Casts.

1595 TORPE, CHURCH. First mentioned in 1310.
FRAGMENT OF A CARVED PLANK.
Seesselberg, *Die früh-mittelalterliche Kunst*, fig. 166.

1596–1599 URNAES, CHURCH.
DETAILS, of carved wood, built into the wall of the timber church (Stavekirke), and said to be from an older building, previous to the eleventh century.

1596 DOOR with its frame.

1597, 1598 Panels.

1599 Pillar from one of the exterior corners.
Dietrichson, *De Norske Stavkirker*, p. 212.

ICELANDIC

1600–1608 COPENHAGEN, MUSEUM OF NORTHERN ANTIQUITIES.
Details, of carved wood, from churches in Iceland.

1600 Door. Twelfth century.
Murray, *Denmark*, p. 64.

1601, 1602 Fragments of a Door Jamb.
Steffensen, Sale Catalogue of Casts, Nos. 906, 907.

1603 Fragment of a Carved Plank. Eleventh century.
Steffensen, Sale Catalogue of Casts.

1604–1606 Friezes.
Steffensen, Sale Catalogue of Casts, Nos. 903–905.

1607, 1608 Seat Ends from the Church at Faeror, Iceland; carved with the figures of a saint, and a king and queen.
Steffensen, Sale Catalogue of Casts, Nos. 901, 902.

SARACENIC ART

IX–XV CENTURIES

(IN GALLERY 38)

ARABIAN

1618–1620 CAIRO, HOUSE OF SHEIK EL-SADAT.
PANELS.
Jeladon, Sale Catalogue of Casts, No. 149.

1621 CAIRO, MOSQUE OF IBN TULÛN. 879.
PANEL, with geometric ornament.
Jeladon, Sale Catalogue of Casts, No. 196.

1622–1632 CAIRO, MOSQUE OF KÄÏT BEY. 1468–1496.

1622 LINTEL of a doorway, with voussoirs.
Jeladon, Sale Catalogue of Casts, No. 154.

1623, 1624 FRAGMENTS OF SPANDRELS.
Jeladon, Sale Catalogue of Casts, No. 150.

1625 CAPITAL, with stalactite ornament.
Jeladon, Sale Catalogue of Casts, No. 92.

1626 FACE OF A VOUSSOIR of an entrance arch.

1627–1630 PANELS.
Ward, *Historic Ornament*, I, fig. 341.
Jeladon, Sale Catalogue of Casts, Nos. 13, 90, 159, 145.

1631 A–C. FACE AND PROFILES OF A PILASTER CAPITAL at the spring of the entrance arch.
Jeladon, Sale Catalogue of Casts, Nos. 132, 171.

1632 Shell of a Niche in the minaret.
Jeladon, Sale Catalogue of Casts, No. 13.

1633, 1634 CAIRO, MOSQUE OF MÊDÂN EZ-ZÂHIR. End of the thirteenth century.

1633 Fragment from the border of a rosette.
Jeladon, Sale Catalogue of Casts, No. 148.

1634 Small Square of Ornament.
Jeladon, Sale Catalogue of Casts, No. 165.

1635, 1636 CAIRO, MOSQUE OF MELBAS EL-HAYAT.
Brackets, with stalactite ornament.
Jeladon, Sale Catalogue of Casts, Nos. 169, 158.

1637 CAIRO, MOSQUE OF SHEIK EL-GIOUCHI.
Half Spandrel.
Jeladon, Sale Catalogue of casts, No. 157.

1638, 1639 CAIRO, MOSQUE OF SHEIK METOUALI.
Frieze Fragment, and corner of a border.
Jeladon, Sale Catalogue of Casts, Nos. 146, 147.

1640–1644 CAIRO, MOSQUE OF SULTÂN BARKÛK. 1410.

1640 Panel.
Jeladon, Sale Catalogue of Casts, No. 162.

1641–1643 Panels from the balustrade of the pulpit stairway.
Coste, *L'Architecture arabe*, pl. 11, Nos. 5, 6, 7.

1644 Star-Shaped Rosette.
Jeladon, Sale Catalogue of Casts, No. 167.

1645–1648 CAIRO, MOSQUE OF SULTÂN HASAN. 1356–1359.

1645 Fragment of one of the vertical bands of ornament at each side of the entrance.
Ward, *Historic Ornament*, I, fig. 361.
Coste, *L'Architecture arabe*, pl. 24.

1646 Fragment with stalactite ornament.
Jeladon, Sale Catalogue of Casts, No. 166.

1647, 1648 Rosettes.
Jeladon, Sale Catalogue of Casts, Nos. 151, 111.

1649–1651 CAIRO, OKELLA AZHAR.

1649 Fragment of a Frieze.
Jeladon, Sale Catalogue of Casts, No. 143.

1650 Panel.
Jeladon, Sale Catalogue of Casts, No. 144.

1651 Large Rosette.
Jeladon, Sale Catalogue of Casts, No. 100.

1652 A, B. CAIRO, OKELLA KĀÏT BEY. 1473.
Quadrant of a Rosette, and a triangular section of its border, over a doorway.
Jeladon, Sale Catalogue of Casts, Nos. 152, 153.

1653–1663 CAIRO. UNIDENTIFIED DETAILS.

1653 Corner of a Border with stalactite ornament.
Jeladon, Sale Catalogue of Casts, No. 170.

1654–1656 Panels.
Jeladon, Sale Catalogue of Casts, Nos. 7, 136.

1657 Grille.
Jeladon, Sale Catalogue of Casts, No. 163.

1658 Fragment of a Frieze.
Jeladon, Sale Catalogue of Casts, No. 83.

1659 Corner of a Border.
Jeladon, Sale Catalogue of Casts, No. 83.

1660–1663 Small Bosses, circular and hexagonal.

HISPANO–MORESQUE

1664, 1665 CORDOVA, MOSQUE (now Cathedral). Ninth and tenth centuries.
FRAGMENTS OF PANELS on the entrance wall of the Mihrab. Tenth century.
Girault de Prangey, *Monuments arabes*, pls. 6, 7.

1666–1670 GRANADA, PALACE OF THE ALHAMBRA. Begun by Mohammed I, 1232–1272. The halls and courts mentioned below all date from 1333–1391.

1666 FRAGMENT OF A PANEL in the Hall of Justice.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2680.

1667 HALF CAPITAL from the Court of the Myrtles.
Jones, *Plans of the Alhambra*, I, pl. 5.

1668 DOUBLE CAPITAL from the Court of the Lions.
Uhde, *Baudenkmäler*, I, pl. 10.

1669 CAPITAL from a pavilion in the Court of the Lions.
Junghaendel, *Die Baukunst Spaniens*, I, pl. 22 A.

1670 PANEL from a pier between the Court of the Lions and the Hall of the Two Sisters.
Uhde, *Baudenkmäler*, I, pl. 12.

1671 SEVILLE, ALCÁZAR. Mainly 1350–1369.
CAPITAL from the Chamber of the Moorish Kings (?).
Junghaendel, *Die Baukunst Spaniens*, I, pl. 35.

1672 TOLEDO, PALACE OF THE AYALAS.
FRAGMENT OF A FRIEZE.
Calvert, *Toledo*, pl. 122.

GOTHIC ART

GOTHIC ART

XII–XV CENTURIES

FRENCH

(IN GALLERY 38)

1680–1689 AMIENS, CATHEDRAL OF NOTRE-DAME. Erected 1220–1288, by Robert de Luzarchs, and Thomas and Regnault de Cormont.

1680 BASE OF THE PORCH OF ST. FIRMIN, the north door of the west façade, with quatrefoils representing the Signs of the Zodiac, the Labors of the Year, and (at each end) prophecies of local saints.
In Gallery 30.
Marcou, *Album*, pls. 34, 82, No. 6.

1681 PIER of the central door of the west façade, with the figure of Christ, called the "BEAU DIEU D'AMIENS."
Durand, *Monographie*, I, pl. 4.

1682 PIER, LINTEL, AND PART OF THE TYMPANUM from the "Porte de la Vierge Dorée," in the south transept, with figures of the Virgin and Child, and the Twelve Apostles.
In Gallery 31.
Durand, *Monographie*, I, pl. 46.

1683–1687 DETAILS FROM THE CHOIR STALLS, by Jean Turpin and others, 1508–1522.

1683, 1684 RELIEFS decorating the ends of the lower stalls: Christ mocked, the Crucifixion, the Descent from the Cross, and the Entombment.

1685, 1686 PANELS of foliage and ribbon ornament from the backs of the upper stalls.

1687 Upper Part of an Arm-Rest between two stalls.
Durand, *Monographie*, II, pls. 62, 84.

1688 Bishop Geoffroy D'Eu. Effigy from his tomb. Of bronze. About 1239.
In Gallery 31.
Marcou, *Album*, II, pl. 37.

1689 Archbishop Evrard de Fouilloy. Effigy from his tomb. Of bronze. About 1222.
In Gallery 30.
Marcou, *Album*, II, pl. 37.

1690 BAYONNE, CATHEDRAL. 1213–1544.
Knocker of the north transept door. Of gilt bronze. Thirteenth century.
Marcou, *Album*, I, pl. 70.

1691 BLOIS, CHURCH OF ST. LAUMER. Twelfth century.
Capital from a pier.
In Gallery 30.
Baudot, *La sculpture française*, fig. 18.

1692 BORDEAUX, CATHEDRAL OF ST. ANDRÉ. Late thirteenth century.
Central pier and Part of the Tympanum of the doorway of the north transept, with the figure of Archbishop Bertrand de Goth, and a representation of the Last Supper.
In Gallery 31.
Marcou, *Album*, III, pl. 6.

1693 BOURGES, CATHEDRAL OF ST. ÉTIENNE. Twelfth to sixteenth centuries.
Lintel of the north door. Twelfth century.
In Gallery 30.
Fleury, *Études*, fig. 5.

1694 CAEN, CHURCH OF NOTRE-DAME. In the late Gothic style. Seventeenth century.
Fragment from a Window-frame on the south side.
Pouzadoux, Sale Catalogue of Casts, No. 80.

1695 CAEN, CHURCH OF ST. PIERRE. Thirteenth to sixteenth centuries.

THE CENTRAL PORCH OF AMIENS CATHEDRAL

SMALL ENGAGED CAPITAL. Thirteenth (?) century.
Pouzadoux, Sale Catalogue of Casts, No. 251.

1696–1709 CHARTRES, CATHEDRAL OF NOTRE-DAME. Mainly twelfth and thirteenth centuries.

1696 BIBLICAL CHARACTERS; statues from the side of the south doorway of the west porch.
Wilson, *Cathedrals*, p. 146.

1697, 1698 ANNUNCIATION AND VISITATION. Groups from the lintel of the north door of the west porch.
In Gallery 30.
Wilson, *Cathedrals*, p. 146.

1699, 1700 ELDERS OF THE APOCALYPSE, so-called; figures from the coving of the central door of the west porch.
Paris, *Trocadéro*, III, pl. 237.
Wilson, *Cathedrals*, p. 144.

1701 SMALL PILLAR, with capital, from the base of the central doorway of the west porch.
Marcou, *Album*, II, pl. 28, No. 1.

1702 FRAGMENT OF A FRIEZE, with foliage and flowers, over a niche in the north porch. Fourteenth century.
Nesfield, *Specimens*, pl. 24.

1703 FINIAL from a pinnacle of the south porch.
Paris, *Trocadéro*, II, pl. 158.

1704 CAPITAL from the south tower.
Adams, *Receuil*, II, pl. 137.

1705–1708 PILASTERS from the Renaissance screen or wall enclosing the Choir; begun by Jean Texier, 1514, finished two centuries later. Of stone.
Massé, *City of Chartres*, p. 73.
Marcou, *Album*, IV, pls. 22, 86, No. 22.

1709 PANEL with satyrs, etc., in ornament, from a pilaster of the above screen.

1710–1720 LAON, CATHEDRAL OF NOTRE-DAME. Twelfth to fourteenth centuries.

1710, 1711 Fragments of the Frieze under the cornice. In Gallery 30

Paris, *Trocadéro*, I, pl. 9.
Marcou, *Album*, II, pl. 74.

1712 Detail of the Frame of the Rose Window in the west face of the south transept.

Marcou, *Album*, II, pl. 2.

1713–1720 Capitals from the triforium of the Choir.

Marcou, *Album*, I, pls. 55, 56.
Paris, *Trocadéro*, I, pls. 10, 19.

1721 LAON, CHURCH OF ST. MARTIN.
Abbess Jeanne de Flandre. Effigy from her tomb. Of marble. About 1334.
In Gallery 31.

Marcou, *Album*, III, pl. 12.

1722 MANTES, CHURCH OF NOTRE-DAME. Twelfth century.
Fragment of a Pilaster of the central door of the west façade.

Marcou, *Album*, I, pl. 66.

1723–1744 PARIS, CATHEDRAL OF NOTRE-DAME. Founded 1163, and completed in the thirteenth century. The façade dates from the beginning of the thirteenth century.

1723 Model of the Cathedral on a scale of 1:20, made for the Willard Collection by A. Joly of Paris.

1724 Madonna and Child Enthroned, from the tympanum of the south doorway of the west façade, "La Porte de Sainte Anne."
In Gallery 31.

Monographie de Notre-Dame, pl. 18.

1725 Ornamental Hinge with scrolls and foliage, from the south door of the west façade.

Gonse, *L'Art gothique*, p. 172.

THE NAVE OF LAON CATHEDRAL

1726 Relief Called May, one of the six Temperatures or Labors of the Year, from the jamb of the north door of the west façade.
In Gallery 31.
Monographie de Notre-Dame, pl. 10.

1727–1731 Details of Ornament from the archivolt of the north door of the west façade.
Marcou, *Album*, II, pls. 12, 13, 14.

1732 Gargoyle from the outside of the Choir.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2347.

1733, 1734 Coronation and Glorification of the Virgin; reliefs set into the exterior of the Choir, north side. Fourteenth century.
Marcou, *Album*, III, pls. 1, 2, No. 1.

1735 Spandrel from the arcade in the ambulatory.
Monographie de Notre-Dame, pls. 63, 64.

1736–1739 Small Figures and Animals decorating the arch mouldings in the projecting frieze around the ambulatory of the Choir.
Monographie de Notre-Dame, pls. 68, 69.

1740–1744 Capitals from the choir.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 1403–1405, 1622.
Paris, *Trocadéro*, I, pl. 15.
Monographie de Notre-Dame, pl. 63.
Adams, *Receuil*, I, pl. 1.

1745–1747 PARIS, ABBEY OR CATHEDRAL OF ST. DENIS. Consecrated 1140; since restored.

1745 A, B. Fragments of the Jamb of the north door.
Dehio and Bezold, *Kirchliche Baukunst*, III, pl. 345.

1746 Column, sculptured spirally, from the side of a doorway.
Baudot, *La sculpture française*, 12e siècle, pl. 16.

1747 Upper Part of the Sceptre from a tomb, with a seated figure of Charlemagne.

École des Beaux-Arts, Sale Catalogue of Casts, No. 183.

1748–1755 PARIS, ÉCOLE DES BEAUX–ARTS. Fragments from the Hôtel de la Trémouille (fourteenth century), now built into the wall of the Court of the École.

1748 A, B. Column fluted spirally, and capital.

1749 Base of a Window, with chimaeras.

1750 Rosette, above two cusped arches.

1751 Satyr, at the intersection of the mouldings of an arch or vault.

1752 Boss or pendant.

1753, 1754 Corbels, with leaf-ornament.

1755 Moulding, with an overhanging leaf, from an arch.

École des Beaux-Arts, Sale Catalogue of Casts, Nos. 1323, 1324, 2115, 2249, 890, 889, 2109, 2110, 2139.

1756 PARIS, PALAIS DE JUSTICE. Built in the thirteenth century, and restored in 1852.
Corbel from the Tour de l'Horloge (?).

Adams, *Receuil*, I, pl. 68.

1757, 1758 PARIS, SAINTE–CHAPELLE. By Pierre de Montereau, 1245–1248.

1757 Fragment from the Lintel of the porch of the lower chapel.

Adams, *Receuil*, I, pl. 38.

1758 Half Capital, from the wall arcade of the upper chapel.

Decloux and Doury, *Histoire*, pl. 16.

1759–1761 PARIS, ABBEY OF ST. MARTIN-DES-CHAMPS. Eleventh to thirteenth centuries. Now occupied by the Conservatoire des Arts et Métiers.

THE INTERIOR OF THE CENTRAL DOORWAY OF RHEIMS CATHEDRAL

1759, 1760 Capitals from the reading desk in the Refectory, now the Library of the Conservatoire.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 2072, 2423.
Havard, *La France artistique*, VI, p. 75.

1761 Vault Key, or boss.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2805.

1762–1770 RHEIMS, CATHEDRAL OF NOTRE-DAME. Founded in 1212, finished in the fourteenth century.

1762, 1763 Crockets from a frieze on the exterior of the nave, near the transept.
Paris, *Trocadéro*, I, pl. 9.
Demaison, *Album*, pls. 100, 115.

1764–1767 Details of the Wall Decoration surrounding the interior of the main doorway of the west façade.

1764 Lower Tier of Niches and figures, with panels of foliage, and drapery at the base.
In Gallery 30.

1765 An Apostle.
In Gallery 30.

1766, 1767 Panels of Foliage.
Demaison, *Album*, pls. 285–287.

1768 Portion of a Pier, with capital and base, from the nave.
Vitry and Brière, *Documents*, pl. 70, No. 5.

1769 Half Capital from the triforium of the nave.
Paris, *Trocadéro*, I, pl. 16.

1770 Part of the Tympanum and Frame of a doorway (now closed) between the north transept and the Cloister, with the Madonna and Child, enthroned, in the lunette. Of stone, richly colored and gilded.
In Gallery 31.
Gailhabaud, *L'Architecture*, II, pl. 1.

1771–1783 ROUEN, CATHEDRAL OF NOTRE-DAME. Chiefly thirteenth century.

1771 Fragment of the Jamb of the north door of the west façade.
In Gallery 31.
Lethaby, *Mediaeval Art*, pl. 40.

1772–1782 Panels with Biblical subjects, grotesques, etc., from pedestals in the transept doorways, the Portail des Librairies and the Portail de Calende. Fourteenth century.
Perkins, *Churches of Rouen*, pp. 22–31.

1783 Capping of a Buttress in the sacristy.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2111.

1784 ROUEN, FORMER CHURCH OF ST. ÉTIENNE-DES-TONNELIERS. Sixteenth century (?).
Corbel, with leaf-ornament.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2202.

1785, 1786 ROUEN, MUSEUM OF ANTIQUITIES.

1785 Corbel supporting a niche in a reredos.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2138.

1786 Part of an Arm-Rest, from a choir stall.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2203.

1787 ST. GERMER, ABBEY CHURCH.
Altar Front with a relief of the Crucifixion. Now in the Cluny Museum, Paris. Of stone. Thirteenth century.
In Gallery 31.
Marcou, *Album*, II, pl. 6.

1788, 1789 SEES, CATHEDRAL OF NOTRE-DAME. Thirteenth and fourteenth centuries.

1788 Boss from the vault of an apsidal chapel.
Paris, *Trocadéro*, I, pl. 15.

1789 Small Engaged Capital.
Paris, *Trocadéro*, I, pl. 23.

1790 SENLIS, CATHEDRAL. Twelfth to sixteenth centuries.
PEDESTAL, with chimaeras, of a column in the central doorway of the west façade. 1154.
Vitry and Brière, *Documents*, pl. 36, No. 10.

1791, 1792 SENS, CATHEDRAL OF ST. ÉTIENNE. Begun 1124, with additions of the fifteenth and sixteenth centuries.

1791 A WISE VIRGIN; one of the figures on the jamb of the central doorway of the west façade. Twelfth century. In Gallery 31.
Lethaby, *Mediaeval Art*, pl. 36.

1792 PORTION OF THE BASE of the south doorway of the west façade, with figures in niches. Twelfth century. In Gallery 31.
Marcou, *Album*, III, pl. 9.

1793 TOULOUSE, MUSÉE DES BEAUX-ARTS.
FRAGMENT OF A LARGE CAPITAL, with leaf-ornament. Fifteenth century.
Marcou, *Album*, III, pl. 50, No. 2.

1794, 1795 TROYES, CATHEDRAL OF ST. PIERRE. Thirteenth to sixteenth centuries; lately restored.
FRAGMENTS OF MOULDING from the organ, decorated with a bird and a leaf. Fifteenth century.
Paris, *Trocadéro*, I, pl. 8; II, pl. 179.

1796 TROYES, MUSEUM.
CORBEL, with a seated figure and leaf-ornament, from the Convent des Cordeliers. Fifteenth century.
Marcou, *Album*, III, pl. 50, No. 1.

1797–1799 UNIDENTIFIED.
PANELS OF FURNITURE. Fifteenth century.
Mathivet, Sale Catalogue of Casts, Nos. 925–927.

ITALIAN

(IN GALLERY 38)

1800 A–C. BOLOGNA, CHURCH OF SAN DOMENICO.
CAPITALS of pilasters in the base of the tomb of Taddeo Pepoli, by Jacopo Lanfrani. Of marble. About 1337.

1801 FLORENCE, CAMPANILE. By Giotto; begun 1334.
AGRICULTURE; a panel from the east side, near the base; by Andrea Pisano, 1336–1345.
In Gallery 33.
Reymond, *La sculpture florentine*, I, pp. 122, 125.

1802 A–F. FLORENCE, CHURCH OF OR SAN MICHELE. DETAILS OF THE TABERNACLE BY ANDREA ORCAGNA, 1348–1359. Of marble.

A. DEATH AND ASSUMPTION OF THE VIRGIN; relief in the back of the tabernacle.
In Gallery 33.

B. PANEL in the frame under the above relief.

C. FRAGMENT OF A SPIRAL COLUMN, in the frame.

D, E. CAPITALS OF C.

F. PEDESTAL OF C.
Waters, *Five Italian Shrines*, pp. 123, 130, 142.

1803–1807 MILAN, CATHEDRAL. 1386–1577.

1803 TYMPANUM over the door of the south sacristy. Of marble; by the German, Hans von Fernach, 1393.
In the lunette are: The Pietà, the Madonna and Child with St. Andrew and St. John the Baptist, and the "Madonna del Mantello." In the border the groups beneath the canopies are: The Annunciation, the Visitation, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, the Slaughter of the Innocents. On the pinnacle is a crucifix.
In Gallery 33.
Schubring, *Mailand*, p. 349.

1804 FINIAL OF ONE OF THE PINNACLES at either side of the holy-water basin in the south sacristy.
Boito, *Il duomo di Milano*, pl. 27.

1805 LEAF-ORNAMENT from the corner of a capital.
Pierotti, Sale Catalogue of Casts, No. 52.

ORCAGNA'S TABERNACLE IN OR SAN MICHELE, FLORENCE

1806, 1807 CORBELS or pendants with foliage ornament.
Pierotti, Sale Catalogue of Casts, Nos. 1325, A44.

1808 MILAN, OSPEDALE MAGGIORE. Begun in 1456, in the Renaissance style, by Filarete; continued in the Gothic style by Lombard architects; and completed by Ricchini, after 1624.
WINDOW FRAME, in the Gothic style, from the façade by Guiniforte Solari and others. Of terracotta; about 1465.
Schütz, *Die Renaissance*, II, pl. 123. (Abth. A, Heft II).

1809 A, B. PISA, BAPTISTERY.
SAMSON, AND A VIRTUE. Statuettes from the pulpit by Niccolò Pisano. Of marble. Completed 1260.
In Gallery 33.
Reymond, *La sculpture florentine*, I, p. 65.
Freeman, *Italian Sculpture*, p. 42.

1810 SIENA, CATHEDRAL.
PULPIT BY NICCOLÒ PISANO. Of white marble, with granite columns; 1266–1268.
The figures at the base of the central column are the Liberal Arts: Grammar, Logic, Rhetoric, Philosophy, Arithmetic, Geometry, Music, and Astronomy. Above the columns are statuettes of the Virtues: Humility, Justice, Prudence, Temperance, Fortitude, Faith, Hope, and Charity. On the parapet, beginning at the right of the stairway-opening, the sequence of the statuettes and reliefs is as follows: The Virgin of the Annunciation, the Nativity, a Priest, the Adoration of the Magi, the Virgin and Child, the Presentation in the Temple, and the Flight into Egypt, Angels with Trumpets, the Slaughter of the Innocents, Genealogical Tree of Christ, the Crucifixion, the lectern with the symbols of the Evangelists, two reliefs of the Last Judgment, with Christ as Judge between them, Angels sounding Trumpets of Doom.
In Gallery 17.
Reymond, *La sculpture florentine*, I, p. 69.
Gilman, *Manual*, p. 9.

1811 VENICE, CHURCH OF SAN GIACOMO DALL' ORIO.
Rebuilt in the thirteenth and sixteenth centuries.
CAPITAL.

1812 VENICE, CHURCH OF SANTO STEFANO. Fourteenth century.

LEAF-ORNAMENT from the arch over the entrance doorway.

Paoletti, *L'architettura*, I, pl. 8, No. 1.

1813–1832 VENICE, DUCAL PALACE. Fourteenth and fifteenth centuries, with Renaissance additions of the sixteenth century.

1813 LION BRACKET, under the balcony of one of the great windows of the façade.

Paoletti, *L'architettura*, I, pl. 20.

1814–1824 GRIFFES from the bases of columns in the arcade of the second story.

Cf. Ruskin, *Stones of Venice*, I, pl. 12.

1825–1827 ROSETTES from the friezes over the arcades in the façade.

Paoletti, *L'architettura*, I, pl. 13.

1828 SPANDREL, with lion's head, from the arcade in the second story of the façade.

Paoletti, *L'architettura*, I, pl. 13.

1829 CAPITAL from the "Adam and Eve" corner of the lower arcade.

Gusman, *Venise*, p. 70.

1830 LION'S HEAD and open book in relief.

1831 DETAIL OF THE FRIEZE of the vestibule leading to the Giant's Staircase, by Giovanni and Bartolommeo Buon. Fifteenth century.

1832 PANEL of ornament from the Golden Staircase, by Andrea Sansovino, 1577.

Lelli, Sale Catalogue of Casts, No. 1337.

1833, 1834 VENICE. UNIDENTIFIED DETAILS.

1833 FRAGMENT with a spiral moulding over small trefoil arches. Of wood.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 104.

1834 Fragment of a Frieze with spiral moulding. Of wood.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 337.

GERMAN

(IN GALLERY 38)

1835–1837 COLOGNE, MUSEUM.

Panels, with a maiden, a knight, and a minstrel, in ornament.

Stoltzenburg, Sale Catalogue of Casts, No. 38D.

1838–1840 MARBURG.

Fragments of Friezes, with foliage decoration.

Stoltzenburg, Sale Catalogue of Casts, Nos. 83, SR2, 82.

1841–1845 MARBURG, CHAPEL OF THE PALACE. 1288.

Capitals, with naturalistic leaf-ornament.

Statz und Ungewitter, *Gothisches Musterbuch*, pls. 29, 30.

1846 NUREMBERG, CHURCH OF ST. LORENZ. Thirteenth and fourteenth centuries.

Model of the Rose Window in the west façade. Of stone.

Rée, *Nuremberg*, p. 39.

1847–1849 ULM, CATHEDRAL.

Panels from the choir stalls, by Jörg Syrlin the Elder, 1469–1474. Of oak.

Verein für Kunst, *Zur Architektur*, pls. 4, 5.

1850, 1851 UNIDENTIFIED.

1850 Capital, ornamented with foliage. Thirteenth century.

École des Beaux-Arts, Sale Catalogue of Casts, No. 2118.

1851 A–J. Panels from a wooden chest.

Stoltzenburg, Sale Catalogue of Casts, Nos. 39A, B, C, D.

CASTS FROM BUILDINGS IN THE GOTHIC STYLE, BUT OF THE NINETEENTH CENTURY

1852–1854 MAINZ, CATHEDRAL OF ST. MARTIN. Twelfth to fifteenth centuries, with extensive restorations of the nineteenth century.

1852 SMALL SPANDREL, ornamented with an angel and leaves.
Stoltzenburg, Sale Catalogue of Casts, B 396.

1853, 1854 VAULT KEYS, one with human heads, and one with animals, from the Chapel of the Virgin, which was restored in the Gothic style in 1875.
Schneider, *Der Dom zu Mainz*, p. 99.

1855–1858 MUNICH, NEW RATHAUS. Designed by Hauberrisser, 1874.
FRAGMENTS OF FRIEZES, with leaf-ornament. Of wood.
Eggert, *Sammlung*, pls. 11, 33.
Hauberrisser, *Das neue Rathhaus*.

FLEMISH

(IN GALLERY 38)

1859, 1860 GHENT.
CORBELS, each with a face in foliage.
Stoltzenburg, Sale Catalogue of Casts, No. 95.

1861, 1862 HAARLEM, CHURCH OF ST. BAVO.
PANELS, with shields and helmets in ornament, from the lower part of the choir screen. By Diderik Sybrandszoon of Malines, 1510. Of oak, painted.
Van Ysendyck, *Documents classés*, Ser. I, v. I, Litt. C, pl. 46.

1863, 1864 KIDRICH.
PANELS with foliated-scroll ornament.
Stoltzenburg, Sale Catalogue of Casts, No. 38C.

1865, 1866 ROTTERDAM, CHURCH OF ST. LAWRENCE. Begun 1412.
HALF CAPITALS, ornamented with monks.
Stoltzenburg, Sale Catalogue of Casts, Nos. 376D, 366A.

1867, 1868 YPRES, HÔTEL DE VILLE.
CORBELS in the old Salle Échevinale. Of wood. Nineteenth-century restoration in Gothic style.
Hymans, *Bruges et Ypres*, p. 87.
Stoltzenburg, Sale Catalogue of Casts, No. 101.

1869–1871 YPRES.
BASES OF CLUSTERED COLUMNS, of the thirteenth, fourteenth and fifteenth centuries, respectively.
Stoltzenburg, Sale Catalogue of Casts, Nos. 116, 277 (?).

ENGLISH

(IN GALLERY 38)

1872 CANTERBURY, CATHEDRAL.
FRAGMENT OF DIAPER ORNAMENT, from a monument in the Choir.
Bloxam, *Gothic Architecture*, I, p. 222.

1873, 1874 CHESTER, CATHEDRAL. Thirteenth to fifteenth centuries.

1873 FRAGMENT OF MOULDING.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 1106.

1874 DOUBLE CAPITAL, with simple mouldings.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 1103.

1875, 1876 ELY, CATHEDRAL. Eleventh to fifteenth centuries.

1875 CORBEL from a corner of the Prior's Gate, in the Cloister. Norman style of the late eleventh century.
Bentham, *History of Ely*, pl. 7.

1876 FRAGMENT, showing mouldings and cusps from the wall arcade of the Lady Chapel, 1321–1349.
Merivale, *St. Etheldreda Festival*, plate at end.

1877 GREAT MALVERN, PRIORY CHURCH. Twelfth to fifteenth centuries.

CORBEL OR PENDANT, from the clerestory (?). Fifteenth century.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 187.

Murray, *Worcester*, p. 55.

1878 HOLME.

FRAGMENT, with panel, frieze, and mouldings.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 1677.

1879–1881 LLANDAFF (WALES), CATHEDRAL. Twelfth to fourteenth centuries; restored 1843.

1879 FRAGMENT OF ORNAMENT, showing a head with eyes blindfolded.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 249.

1880, 1881 CLUSTERED CAPITALS, with overhanging leaf-ornament.

Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 239, 241.

1882–1888 LINCOLN, CATHEDRAL. Founded 1074, and completed in the sixteenth century.

1882 SPANDRELS from the triforium of the choir, called the "Angel Choir." 1255–1280.

In the central one is a representation of the Expulsion of Adam and Eve.

Wild, *History and Antiquities*, pl. 14, fig. 17; pl. 15.

1883 DECORATION OF A SPANDREL (?), with a human-headed bird, and foliated scrolls.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 273.

1884–1886 CAPITALS, with overhanging leaves.

Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 569, 342, 344.

1887, 1888 Poppy-Heads, from seat-ends in the choir stalls. Of wood. 1360–1380.
Shaw, *Encyclopedia*, pl. 16.

1889 LONDON, CHAPEL OF ST. STEPHEN, Westminster Hall. Begun 1292, burned 1834.
Fragment of Moulding from the arch over the south door in the vestibule, built about 1335.
Mackenzie, *Architectural Antiquities*, pl. 10, No. 1.

1890–1904 LONDON, WESTMINSTER ABBEY. Mainly late thirteenth century; the Chapter House dates from 1250.

1890 Fragment of Moulding, with seated figures and foliage, from the doorway between the Cloister and the Chapter House.
Lethaby, *Westminster Abbey*, fig. 13.

1891 Spandrel, from the wall arcade of the Chapter House.
Hiatt, *Westminster Abbey*, p. 117.

1892 Fragment of Moulding with foliage ornament, from the Chapter House.
Royal Architectural Museum, Sale Catalogue of Casts, No. 179.

1893 Medallion, with an allegorical figure, ornamenting the middle range of windows in the north transept.
Neale, *History of Westminster Abbey*, p. 49.

1894 Fragment of Moulding with oak-leaf ornament.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2254.

1895 Half Capital, with two angels holding a shield of the Plantagenets.
Royal Architectural Museum, Sale Catalogue of Casts, No. 852.

1896–1901 Engaged Capitals with overhanging leaves.
Royal Architectural Museum, Sale Catalogue of Casts, Nos. 309, 333, 335, 651, 652.

1902 Griffe from the base of a column.
Royal Architectural Museum, Sale Catalogue of Casts, No. 160.

1903 Boss from the intersection of vault ribs.
Royal Architectural Museum, Sale Catalogue of Casts, No. 328.

1904 Choir-Stall Seat, or "miserere," from Henry VII's Chapel. Of oak. 1502–1520.
Phipson, *Choir Stalls*, pl. 90, fig. 7.

1905 LUDLOW, CHURCH OF ST. LAWRENCE. Twelfth to fourteenth centuries.
Poppy-Head, of wood.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 747.

1906 OXFORD, CHAPEL OF ALL SOULS' COLLEGE.
Choir-Stall Seat, or "miserere." Of wood. 1442.
Phipson, *Choir Stalls*, pl. 51, fig. 1.

1907–1909 SALISBURY CATHEDRAL. 1220–1260.

1907 Small Fragment of moulding, with a rose and leaves.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 99.

1908 Fragment of a Large Capital with leaf-ornament.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 637.

1909 Finial from the tomb of Bishop Bridport (d. 1262), in the south transept.
Britton, *Architectural Antiquities*, V, pl. 48.

1910, 1911 SHERBORNE, ABBEY CHURCH OF ST. MARY. Almost entirely restored about 1850.
Poppy-Heads.
Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 825, 806.

1912, 1913 SOUTHWELL MINSTER. Thirteenth century.

1912 Clustered Capital.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 619.

1913 Capital and fragment of Arch Mouldings from the wall arcade of the vestibule leading to the Chapter House.

Dimock, *Cathedral Church of Southwell*, p. 88.

1914 STONE, CHURCH OF ST. MARY.
Spandrel from the wall arcade of the chancel. Built about the middle of the thirteenth century.

Ward, *Historic Ornament*, I, fig. 400.

1915, 1916 YORK, MINSTER. Eleventh to fifteenth centuries.
Clustered and Engaged Capitals.

Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 429, 839.

1917, 1918 UNIDENTIFIED.

1917 Fragment of Moulding and cusp from an arch.

Royal Architectural Museum, London, Sale Catalogue of Casts, No. 453.

1918 Boss from a vault.

SPANISH

(IN GALLERY 38)

1919 SARAGOSSA, CATHEDRAL OF LA SEO. 1119–1520.
Model of the Doorway. In the Armeria Real, Madrid.

Kreittmayr, Sale Catalogue of Casts.

1920–1971 UNIDENTIFIED CASTS OF GOTHIC DETAILS. In Gallery 38.

1920 Fragment of Leaf-Ornament from the lintel of a door.

1921 Pendant with leaf-ornament.

1922–1926 Fragments of Friezes with foliage-ornament.

1927 Fragment with leaves and fruit.

1928 Fragment with a lion's head in profile.

1929 Crockets at the angle of arch mouldings.

1930 Fragment of Mouldings ornamented with small cusped arches.

1931–1933 Rosettes.

1934 Griffe from the base of a column.

1935–1937 Fragments of leaf-ornament.

1938–1941 Gargoyles.

1942 Base of a small pilaster.

1943 Fragment of a Frieze with crockets and leaves.

1944 Capital of a small pilaster.

1945 Small Capital in an angle.

1946 Small Figure of a Saint with hands clasped.

1947, 1948 Angels Bearing Candelabra, from a small arcade.

1949 Small Corbel with a crouching man.

1950 Fragment of a Frieze or cornice with a head in foliage.

1951 Small Corbel with a lion's head.

1952 Crocket on an angle.

1953 Censer, from a tomb.

1954 Small Niche with pendant and canopy.

1955 Finial over a small arch.

1956–1958 Small Corbels or pendants with angels.

1959 Fragment of foliage from a capital.

1960 End of a Stole, from a tomb.

1961–1966 Small Capitals.

1967–1970 Fragments of Crockets.

1971 Double Capital.

RENAISSANCE ART

RENAISSANCE ARCHITECTURE AND ORNAMENT

XV–XVII CENTURIES

ITALIAN

(IN GALLERY 38)

2001 BRESCIA, MUSEO CIVICO.
PANEL from the tomb of Marcantonio Martinengo, formerly in the Church of San Cristo. By Stefano Lambertis, with medallions by Gaspari da Cairano. Of marble. 1530.
Paravicini, *Die renaissance Architektur*, pl. 36.

2002 CREMONA, PALAZZO PUBBLICO, now the Municipio.
PORTION OF THE FRIEZE AND CORNICE of a chimney-piece. By Giovanni Gaspari Pedone, 1502. Of marble.
Pierotti, Sale Catalogue of Casts, No. 19.

2003–2006 CREMONA, TRECCHI PALACE. Fifteenth century.
CAPITALS of engaged columns.
Pierotti, Sale Catalogue of Casts, No. 18.

2007 A–G. FLORENCE, CATHEDRAL OF SANTA MARIA DEL FIORE.
DETAILS FROM THE SECOND DOORWAY on the north, called the "PORTA DELLA MANDORLA"; by Niccolò d'Arezzo. About 1408.

A. DETAIL from the outermost pilaster.

B-D. FRAGMENTS of the second pilaster and arch.

E, F. HALF OF THE ARCHITRAVE and lower part of the jamb.

G. PORTION OF THE ARCHIVOLT.
Gebhart, *Florence*, p. 44.

2008, 2009 FLORENCE, CHURCH OF THE SANTO SPIRITO. Pilaster Capitals from the Sacristy, by Giuliano da Sangallo and Cronaca, 1489–1492.

Brochure series, III, pl. 32.

2010 FLORENCE, CHURCH OF SANTA CROCE.
Details from the Frame of a Relief representing the Annunciation, by Donatello, 1425–1430 (?). Of pietra serena.

A. Portion of the pediment, cornice, and entablature, and the pilaster capital.

B. Portion of the frieze at the base, with a console and the pilaster base.
In Gallery 33.
Bode, *Denkmäler*, pl. 71.

2011 A, B. FLORENCE, CHURCH OF THE SANTA TRINITÀ.
Sculptured Half Columns from an altar in a chapel, by Benedetto da Rovezzano, 1552. Of marble.
Reymond, *La sculpture florentine*, IV, p. 45.

2012 FLORENCE, MUSEO ARCHEOLOGICO.
Corner of the Base of the pedestal of the statue called "the Idolino." Of bronze. Fifteenth or sixteenth century.
Reymond, *La sculpture florentine*, III, p. 43.

2013 FLORENCE, PALAZZO CEPPARELLO.
Niche by Benedetto da Rovezzano, now in the Bargello, Florence. Of marble. Sixteenth century.
Reymond, *La sculpture florentine*, IV, p. 44.

2014 FLORENCE, PALAZZO VECCHIO.
Doorway between the Sala dell'Orologio and the Sala d' Udienza. By Benedetto da Maiano, 1480-1481. Of marble.
Schütz, *Die Renaissance*, I, pl. 84 (Abth. C, Heft VII).

2015 A, B. LONDON, WESTMINSTER ABBEY.
Small Pilaster and part of a frieze, from the tomb of Henry VII. By Pietro Torrigiano, 1519. Of bronze.
Neale, *History of Westminster Abbey*, pl. 58.

2016 A–C. MUNICH, BAVARIAN NATIONAL MUSEUM.
PANELS FROM A BRIDAL CHEST. Of linden. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 1013, 1014.

2017–2021 PAVIA, THE CERTOSA. By Giovanni Antonio Amadeo and others. Late fifteenth and early sixteenth centuries.

2017, 2018 PILASTER PANELS from the façade. Of white marble.
Durelli, *La Certosa di Pavia*, pls. 41 and A.

2019 FRAME OF A WINDOW in the west façade, at the right of the entrance.
Durelli, *La Certosa di Pavia*, pl. 30.

2020 CAPITAL from the Small Cloisters, 1463–1478.
Beltrami, *La Certosa di Pavia*, pl. 36.

2021 SPANDRELS from the Great Cloisters, with terracotta decoration by Rinaldo de Stauris. Second half of the fifteenth century.
Beltrami, *La Certosa di Pavia*, pl. 40.

2022 PISA, CATHEDRAL.
PART OF THE FRIEZE of an altar by Stagio Stagi, said to be a copy of a Roman fragment in the Lateran Museum, Rome. Sixteenth century.
Lelli, Sale Catalogue of Casts, No. 959.

2023 ROME, PALAZZO DELLA CANCELLERIA. By Bramante, 1495–1505.
WINDOW-FRAME AND BALCONY on the façade.
In Gallery 36.
Anderson, *Architecture in Italy*, pls. 31, 32.

2024 ROME, VATICAN, SISTINE CHAPEL.
PANEL from the balustrade enclosing the Choir. By Mino da Fiesole and others, 1473–1481. Of marble.
Schütz, *Die Renaissance*, II, pl. 213 (Abth. C, Heft VII).

2025, 2026 ROME, CHURCH OF SANTA MARIA DEL POPOLO.

2025 A–C. Panels from the tomb of Girolamo Basso, in the Choir. By Andrea Sansovino, 1505–1507. Of marble.
Bode, *Denkmäler*, pl. 533.

2026 A, B. Panels from the tomb of Ascanio Maria Sforza, in the Choir. By Andrea Sansovino, 1505–1507. Of marble.
Bode, *Denkmäler*, pl. 534.

2027 ROME, CHURCH OF ST. PETER.
Borders at the lower corners of the central doors, by Antonio Filarete, 1439–1445. Of bronze.
Bode, *Denkmäler*, pl. 188.

2028 ROME, VATICAN MUSEUM.
Frieze Fragment with garlands of fruit and putti.
École des Beaux-Arts, Sale Catalogue of Casts, No. 1511.

2029 SIENA, CATHEDRAL.
Niche forming the back of a choir stall. By Bartolommeo Neroni, 1567. Of wood.
Schütz, *Die Renaissance*, III, pl. 252 (Abth. D, Heft I).

2030 SIENA, CONVENT OF THE OSSERVANZA (?). 1423–1485.
Part of a Pilaster Panel, with vases and fruit.
Oakeshott, *Detail and Ornament*, pl. 35.

2031 SIENA, PALAZZO DEL MAGNIFICO.
Flag Bracket from the façade. By Giacomo Cozzarelli, 1508. Of bronze.
Müntz, *Florence*, p. 108.

2032 TORTONA, CHURCH OF SAN FRANCESCO.
Part of a Sarcophagus called "dei Greci."
Gilman, *Manual*, No. 575.

2033–2039 VENICE, CHURCH OF SANTA MARIA DEI MIRACOLI.

2033–2035 Pilaster Panels, in the Choir. By Pietro Lombardo, 1480–1489.
Jones, *Grammar*, p. 126.

2023—WINDOW ON THE PALAZZO CANCELLERIA, ROME

2036–2039 Panels from the pedestals of the pilasters supporting the choir arch.
Paoletti, *L'architettura*, II, pt. 2, pl. 20.

2040 VENICE, CHURCH OF THE FRARI.
Corner of a Border from a tomb.
Lelli, Sale Catalogue of Casts, No. 18.

2041 VENICE, OSPEDALE CIVILE, formerly the Scuola di San Marco. By Pietro Lombardo and sons. 1485–1495.
Semicircular Portions at the base of one of the columns at the entrance.
Paoletti, *L'architettura*, II, pl. 97.

2042–2044 UNIDENTIFIED.

2042 Corner of a Chest, with a putto and shield.
Lelli, Sale Catalogue of Casts, No. 1320.

2043 Fragment of a Panel or pilaster.
Lelli, Sale Catalogue of Casts, No. 7.

2044 Fragment of a Panel or pilaster, with flowers and spiral bands.
Lelli, Sale Catalogue of Casts, No. 320.

FRENCH

(IN GALLERY 38)

2046 AIX, CATHEDRAL OF ST. SAUVEUR. Eleventh to seventeenth centuries.
Doors of the West Façade, with reliefs representing prophets and sibyls, and a group of the Madonna and Child on the central pier. Of wood and stone. 1505–1508.
In Gallery 17.
Wilson, *Cathedrals*, p. 33.

2047–2049 ANET, CHÂTEAU. By Philibert Delorme and Jean Goujon. 1548.

2047, 2048 Figures in Relief holding torches, formerly above the archivolt of the entrance portal. Present location unknown. Of bronze.

Roussel, *Histoire du Château*, pp. 30–34, pl. 7.
Reveil, *Œuvre de Jean Goujon*, p. 33, pls. 33, 34.

2049 Upper Panel of a door, now in the Library of the École des Beaux-Arts, Paris.
Daly, *Motifs historiques*, I, *Style Henri II*, pl. 4.

2050, 2051 BEAUVAIS, CATHEDRAL OF ST. PIERRE. Thirteenth to sixteenth centuries.
Panels of the doors of the south portal. By Jean le Pot. 1548. Of oak.
Gonse, *La sculpture française*, p. 91.

2052 CAEN, CHURCH OF ST. PIERRE. Thirteenth to sixteenth centuries.
Panel over the door in a chapel. Sixteenth century.
Paris, *Trocadéro*, I, pl. 75.

2053 DIJON, CHURCH OF ST. MICHEL. Consecrated in 1529.
Pier of the Central Door of the Façade, forming the pedestal of the statue of St. Michel. Of stone. Sixteenth century.
In Gallery 17.
Marcou, *Album*, IV, pls. 74, 85, No. 17.

2054–2058 ÉCOUEN, CHÂTEAU. Built by Jean Bullant, sixteenth century.

2054 Bracket, with a lion's head, on the north façade.
Mathivet, Sale Catalogue of Casts, No. 364.

2055 Half Capital in the Court of Honor.
Mathivet, Sale Catalogue of Casts, No. 336.

2056 Angle Motive in the Chapel under the stairway leading to the tribune.
Mathivet, Sale Catalogue of Casts, No. 342.

2057 Angle Motive, with a shell, under the tribune (?) in the Chapel.
Mathivet, Sale Catalogue of Casts, No. 358.
Cf. Palustre, *La Renaissance*, II, p. 55.

2058 CORBEL, with grotesque head, from the organ-loft in the Chapel.
Mathivet, Sale Catalogue of Casts, No. 350.

2059 ÉVREUX, CATHEDRAL OF NOTRE-DAME. Eleventh to eighteenth centuries.
SCREEN closing one of the choir chapels. Of wood. Sixteenth century.
In Gallery 17.
Marcou, *Album*, IV, pl. 21.

2060 FONTAINEBLEAU, PALACE. Sixteenth and seventeenth centuries.
PANEL from the dado in the Gallery of François I. Of wood. Early sixteenth century.
Pfnor, *Monographie*, II, pl. 92.

2061 A-D. LIMOGES, CATHEDRAL OF ST. ÉTIENNE. Thirteenth to sixteenth centuries.
DETAILS FROM THE ROOD SCREEN at the entrance. Of stone. 1533–1534.

A. HALF OF THE SCREEN.

B. PORTION OF THE BALUSTRADE of the rood loft, above the screen.

C. PENDANT under the rood loft.

D. LOWER PART OF A PENDANT.
Marcou, *Album*, IV, pl. 40.

2062, 2063 PAGNY, CHÂTEAU. Sixteenth century.

2062 FRAGMENT OF A FRIEZE in the Chapel.
Marcou, *Album*, IV, pl. 38, No. 1.

2063 A–C. PORTION OF THE FRIEZE of the archivolt, and a pilaster, from the tomb of Jean de Vienne, in the Chapel. Sixteenth century. Of stone.
Marcou, *Album*, IV, pls. 38, No. 2; 39; 86, No. 25.

2064 PARIS, ABBEY OR CATHEDRAL OF ST. DENIS. Choir Stall formerly in the chapel of the Château of Gaillon. Of wood. Sixteenth century.
In Gallery 17.
Marcou, *Album*, IV, pl. 18.

2065, 2066 PARIS, ARC DE NAZARETH. Formerly in the Rue de Nazareth, now in the Garden of the Musée Carnavalet. Sixteenth century.
Panels, with crescent and fleur-de-lis, from the cornice.
Daly, *Motifs historiques*, I, *Style Henri II*, pl. 3.

2067–2075 PARIS, ÉCOLE DES BEAUX-ARTS.

2067 Short Column, ornamented, with Renaissance Ionic capital, from the church of St. Père, Chartres.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2962.

2068 A, B. Pilaster Capitals from the tomb of Philippe de Comines. Early sixteenth century.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 589, 590.

2069 Fragment of a Door Jamb, with laurel leaves on a column.
Baudot, *La sculpture française, Renaissance*, pl. 16.

2070–2075 Details from the Château of Gaillon. Built in the Transition style by Guillaume Senault and Pierre Fain, 1500–1510. Nos. 2070–2074 are from the façade, which is now in the Court of the École des Beaux-Arts.

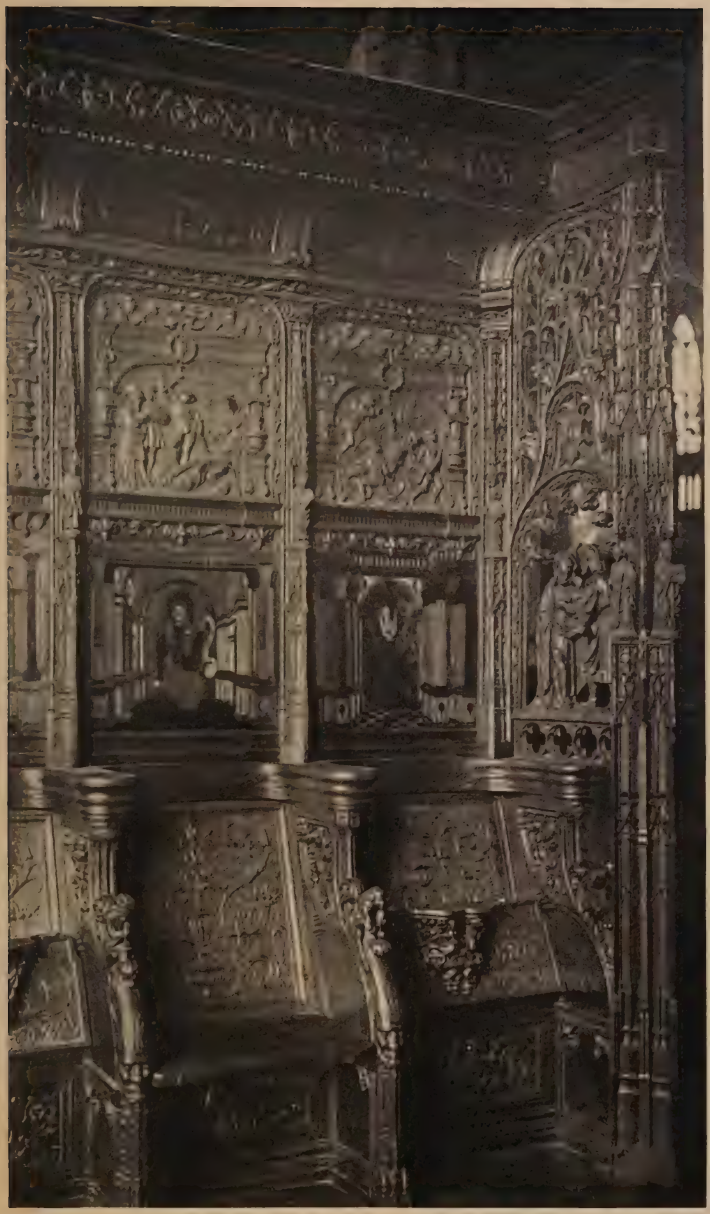
2070 Pilaster Capital.

2071 Bracket.

2072, 2073 Corbels supporting buttresses.

2074 Corner of a Window-Frame.

2075 Panel from the Chapel.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 2116, 1503, 416, 1326, 417.
Deville, *Comptes de dépenses*, pl. 16.



CHOIR STALLS FROM THE CHÂTEAU OF GAILLON

2076 PARIS, HÔTEL DE VILLACERF. Seventeenth century.

Archivolt and decoration over a door (?).

Mathivet, Sale Catalogue of Casts, Nos. 653–656.

2077–2085 PARIS, LOUVRE. Built by various architects of the sixteenth and seventeenth centuries, and continued in the nineteenth century.

2077 Pilaster Capital from the façade of the Grande Galerie, built by Thibaut and Louis Métezeau, 1578.

Mathivet, Sale Catalogue of Casts, No. 242.

2078 War Disarmed, and Peace; reliefs surrounding a door in the south façade of the court. By Jean Goujon and Paul Ponce, about 1546(?).

Havard, *La France*, II, p. 5.
Reveil, *Jean Goujon*, pls. 62, 63.

2079 Fragment of the Frieze of the wainscot in the Salle Henri II, built by Pierre Lescot, 1546.

Mathivet, Sale Catalogue of Casts, No. 143.

2080 A–C. Panels of a door in the Salle Henri II.

Mathivet, Sale Catalogue of Casts, Nos. 153, 159.
École des Beaux-Arts, Sale Catalogue of Casts, No. 2462.

2081 Tablet, ornamented with a cherub and festoons of fruit, etc., under the gallery in the Hall of the Caryatids, by Jean Goujon.

Gonse, *La sculpture française*, p. 14.

2082 A–G. Details from a Fireplace formerly in the Château de Villeroy. By Germain Pilon. Of marble, about 1565.

A,B. Figures of Satyrs supporting the mantel.

C. Pilaster and Cornice at one end of the mantel, above A.

D, E. Figures in Relief holding wreaths, at each side of the medallion above the mantel.

F. Fragment, with console and rosette, from the frieze above D, under the pediment.

G. CARTOUCHE, with infants, in the centre of the pediment.
Palustre, *La Renaissance*, II, p. 47.

2083–2085 PANELS from the Campana Collection. Of marble. Sixteenth century.
Marcou, *Album*, IV, pl. 36.
Paris, *Trocadéro*, I, pl. 74.

2086–2089 PARIS, MUSÉE CARNAVALET. Begun in 1544, by Lescot and Bullant, enlarged by Mansart in 1660.

2086 RELIEF, A LION AND ARMOR, over a window at the left of the entrance. By Jean Goujon.
Gonse, *La sculpture française*, p. 105.

2087, 2088 SATYR-MASKS, forming keystones over windows. By Jean Goujon.
Mathivet, Sale Catalogue of Casts, No. 302.

2089 HEAD OF A LION. By Jean Goujon.
École des Beaux-Arts, Sale Catalogue of Casts, No. 511.

2090, 2091 PARIS, MUSÉE DE CLUNY.

2090 KNOCKER, with the head of a monkey. Of bronze.
Mathivet, Sale Catalogue of Casts, No. 1033.

2091 KNOCKER, with an animal's head. Of copper.
Mathivet, Sale Catalogue of Casts, No. 1034.

2092, 2093 PARIS, PRIVATE HOUSE. By Vaugirard. Sixteenth century.
HALF CAPITALS. Of stone.
Mathivet, Sale Catalogue of Casts, Nos. 105, 106.

2094, 2095 PARIS, OLD HÔTEL DE VILLE. Begun in 1533 burned in 1871.

2094 MEDUSA HEAD, from a panel of the entrance door by Perlan. Of bronze. Seventeenth century.
Vachon, *L'ancien hôtel de ville*, p. 175.

2095 Detail from the frame of a rose window, including consoles and a cherub's head. Of stone.
Mathivet, Sale Catalogue of Casts, No. 111.

2096–2099 PARIS, PALACE OF THE TUILERIES. By Philibert Delorme and Jean Bullant. Begun in 1564.

2096 Pilaster Capital, with a ram's head.

2097 Fragment of a Capital and Column, with fleur-de-lis on the flutings.

2098 Half Capital, with laurel leaves on the volutes.

2099 Fragment of a Fluted Column, decorated with branches of laurel.
Mathivet, Sale Catalogue of Casts, Nos. 249, 282, 266, 277.
Baldus, *Palais du Louvre*, pl. 100.

2100, 2101 POITIERS, MUSÉE DES AUGUSTINS.
Pilaster Capitals, with ram's-horn volutes. Sixteenth century.
Pouzadoux, Sale Catalogue of Casts, Nos. 233, 234.

2102 A-F. ROUEN, CATHEDRAL OF NOTRE-DAME.
Details from the Tomb of Cardinal George d'Amboise and his nephew. By Roland Leroux, 1522–1525. Of marble.

A. Pilaster.

B. Fragment of a Pilaster.

C–F. Capitals of pilasters.
Palustre, *La Renaissance*, II, p. 260.

2103 A, B. ROUEN, CHURCH OF ST. MACLOU. Fifteenth century.
Face and Reverse of the Porte des Fonts or Porte Batarde (left door of the west façade), with reliefs attributed to Jean Goujon. The date of the reliefs is 1540–1541; the rest of the door dates from about 1555–1560.
In Gallery 17.
Marcou, *Album*, IV, pls. 63, 64.
Palustre, *La Renaissance*, II, p. 264.

2104, 2105 VERSAILLES, PALACE. Begun by Jean Lemercier, 1624; completed 1770.

2104 Door in the Salon of Hercules.
Cf. Marcou, *Album*, V, pl. 29.

2105 Handle of a Vase, with a satyr's head, on the Parterre d'Eau. By Antoine Coyzevox, 1677–1685. Of marble.
Marcou, *Album*, V, pls. 14, 15.

2106, 2107 UNIDENTIFIED.
Cherubs with the ends of a scroll.

XVIII AND XIX CENTURIES

2108 PARIS, THE MADELEINE. By P. Vignon and Huvé, 1806–1842.
Portion of a Panel of the Door, with scrolls and flowers. Of bronze.
Brucciani, Sale Catalogue of Casts, No. 478.

2109 RAMBOUILLET, CHÂTEAU. Begun in the sixteenth century.
Door of a Salon. Eighteenth century.
Rouyer, *L'Art architectural*, III, *Louis XVI*, pl. 63.

2110 VERSAILLES, PALACE. (See also Nos. 2104, 2105).
Pedestal of an Urn, in the Salon des Gardes de la Reine. Of marble. Second half of the eighteenth century. In Gallery 17.
Paris, *Trocadéro*, I, pl. 116.
Pératé, *Versailles*, p. 16.

2111, 2112 UNIDENTIFIED.

2111 Fragment of a Frieze, with a vase, scrolls, and wheat. Style of Louis XVI.
Mathivet, Sale Catalogue of Casts, No. 831.

2112 Small Panel, with a grotesque bird ending in a scroll. Eighteenth century.

GERMAN

(IN GALLERY 38)

2118 BERGHAUSEN, CHÂTEAU.
KNOCKER, now in the Bavarian National Museum, Munich. Of iron. 1440–1460.
Hefner-Alteneck, *Eisenwerke*, I, pl. 60.

2119 BREMEN, RATHAUS. Fifteenth to seventeenth centuries.
DETAIL OF THE BALUSTRADE of a staircase. Of wood. 1616.

2120–2123 HILDESHEIM, FORMER BUTCHERS' GUILD-HOUSE. Built 1529, injured by fire 1884.

2120 MODEL OF THE FAÇADE. Of wood, highly colored.
Lachner, *Die Holzarchitectur Hildesheims*, pl. 13.

2121–2123 DETAILS FROM THE FAÇADE:—

2121 PART OF THE DECORATION OF THE ENTRANCE ARCH.

2122, 2123 BRACKETS under the projecting second story. See Model.

2124 A, B. HILDESHEIM, TIMBER HOUSE on the Hoherweg, No. 427.
PANELS, with grotesque figures, from the façade. About 1540.
Lachner, *Die Holzarchitectur Hildesheims*, pl. 18.

2125, 2126 HILDESHEIM, TIMBER HOUSES.

2125 PANEL, with spiral leaf-ornament.
Kusthardt, Sale Catalogue of Casts.

2126 PORTION OF A MOULDING, with braided-ribbon ornament.

2127, 2128 JEVER, PALACE.

2127 PANEL of a cassetted ceiling. Of oak. 1566.
Boschen, *Die Renaissance-Decke im Schlosse zu Jever.*

2128 A, B. FRIEZES from the monument of Edo Weimken.

2129 A–D. LANDSHUT, HOUSE OF THE ESTATES. Frieze and Decoration over a door. Now in the Bavarian National Museum, Munich. Of oak. Sixteenth century.
Bezold, *Die Baukunst*, p. 217.

2130–2153 MUNICH, BAVARIAN NATIONAL MUSEUM. (See also Nos. 2016, 2118, 2129, 2163).

2130, 2131 Panels from altars. Of linden. Fifteenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 1008, 1009.

2132–2138 Details of Carved Rafters. Of oak. Fifteenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 1037–1042.

2139, 2140 Half of the Front Panels of two bridal chests. Of oak. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 953, 954.

2141 Panel of wood carving. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 1059.

2142 Door of a small cabinet. Of ivory. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 763.

2143 Column from a choir stall. Of linden. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 444.

2144 A–C. Panels of a window frame. Central piece, with a medallion head and two side pieces. Of stone. Seventeenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 135, 136.

2145 Back of a Chair. Of oak. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 992.

2146 A, B. Back and Support of a Chair. Of oak. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 390, 391.

2147 End Piece of a Tablet, with a pilaster, and a bird in profile. Of stone. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 621.

2148 Small Column with capital. Of linden. Seventeenth century.
Kreittmayr, Sale Catalogue of Casts, No. 952.

2149 Frame and Tablet with an inscription. Of stone and bronze. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 620.

2150–2152 Small Pilaster-Strips. Of linden. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, Nos. 404–406.

2153 Small Fragment of Ornament, from one of the boxes in the old Hoftheater in Munich, which was built in 1818, and burned in 1823. Of wood.
Munich, Das bayerische Nationalmuseum, *Ornamente*, pl. 36.

2154 NUREMBERG.
Steel Lock. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 300.

2155 NUREMBERG.
Pilaster, from the "Rathaus railing," begun by Peter Vischer in 1514, and now destroyed. Of bronze.
Headlam, *Peter Vischer*, pp. 110–118.

2156–2158 NUREMBERG, GERMANIC MUSEUM.

2156, 2157 Small Iron Knockers. Fifteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 594.

2158 Back of a Knocker, supposed to be from the Court Chapel of Blutenburg, Munich, built 1490. Of iron.
Hefner-Alteneck, *Eisenwerke*, I, pl. 72.

2159 NUREMBERG, FORMER LANDAUER MONASTERY. 1502.
Lock of a Door. Of iron.
Hefner-Alteneck, *Eisenwerke*, I, pl. 2.

2160 OLDENBURG.
KNOCKER with a lion's head.
Boschen, Sale Catalogue of Casts, No. 119.

2161, 2162 OLDENBURG (?).

2161 DETAIL OF A STAIR BALUSTRADE.

2162 PANEL OF A DOOR.
Boschen, Sale Catalogue of Casts, Nos. 69, 53 (?).

2163 PASSAU, FORTRESS OF OBERHAUS.
PANEL OF A CEILING, now in the Bavarian National Museum, Munich. Of linden. Fifteenth century.
Munich, Das bayerische Nationalmuseum, *Ornamente*, pl. 12.

FLEMISH

(IN GALLERY 38)

2164–2167 AMSTERDAM, ROYAL PALACE. Begun as the Town Hall, 1648.
CARYATIDS, representing Disgrace and Punishment, under the frieze in the old Court Room. By Arthur Quellin. Of marble.
Architecture. . . .d'Amsterdam, pls. 19, 27, 28.

2168–2170 ANTWERP, CHURCH OF ST. PAUL. Erected 1533–1571. The Choir was completed after 1621.
FRIEZES from the choir stalls (?). Of wood.
Stoltzenburg, Sale Catalogue of Casts, 172 C, D, S R 9.

2171, 2172 BREDA, PROTESTANT CHURCH.

2171 MONUMENT OF COUNT BORGNIVAL. Of marble. Dated 1533.
Van Ysendyck, *Documents*, Ser. 3, Mon. com. pl. 2.

2172 TERM from the monument of Dirck van Assendelfft. Of marble. About 1553.
Ewerbeck, *Die Renaissance in Belgien*, I, pl. 160.

2173 A–L. DORDRECHT, GROOTE KERK.
Panels from the choir stalls. By Jan Terwen Aertsz, 1538–1542. Of oak.
Van Ysendyck, *Documents*, Ser. 1, III, Litt. S, pls. 2, 7.

2174 A–V. ENKHUIZEN, WESTERKERK.
Details From the Choir Screen, by Jan Terwen Aertsz(?). Of oak. Dated 1542–1572.

A. Section of the Screen, entire.

B, C. Lunettes, with reliefs of St. Mark and St. John.

D–G. Panels.

H–M. Parts of Friezes.

N–V. Pilaster Capitals.
In Gallery 37.
Ewerbeck, *Die Renaissance in Belgien*, I, pls. 25, 29; II, pls. 230, 231, 247.

2175–2178 THE HAGUE, TOWN HALL. Completed 1565; restored 1647.

2175, 2176 Brackets supporting pilasters on the façade.

2177, 2178 Corbels under the balustrade and loggia.
Ewerbeck, *Die Renaissance in Belgien*, I, pls. 186, 187.

2179 A–J. OUDENAARDE (BELGIUM). TOWN HALL.
Details from the Doorway of the Council Chamber. By Paul van Schelden, 1531. Of oak.

A. Bracket over the centre of the doorway.

B, C. Portions of the Frieze over the doorway.

D–J. Panels in the doors.
Ewerbeck, *Die Renaissance in Belgien*, II, pls. 197, 200, 208.

ENGLISH

(IN GALLERY 38)

2180 BANBURY, REINDEER INN.
PORTION OF A CEILING. Of stucco. Sixteenth century.
In Gallery 4.
Murray, *Oxfordshire*, p. 168.

2181–2184 CHESTER, STANLEY HOUSE. 1591.

2181, 2182 TERMS.

2183 FRAGMENT OF AN ARCH with spandrels.

2184 FRAGMENT OF A MOULDING.
Royal Architectural Museum, London, Sale Catalogue of Casts, Nos. 1079, 1081, 1088, 1087.

2185 UNIDENTIFIED. PANEL with scrolls and thistles.
Royal Architectural Museum, London, Sale Catalogue of Casts, No. 998.

RUSSIAN

(IN GALLERY 38)

2186, 2187 MOSCOW.
BRACKETS with animals' heads. Of stone. Sixteenth century.
Kreittmayr, Sale Catalogue of Casts, No. 313.

2188–2203 UNIDENTIFIED CASTS OF RENAISSANCE DETAILS.
In Gallery 38.

2188, 2189 SMALL PILASTER-CAPITALS.

2190 HALF CAPITAL of an engaged column.

2191–2193 CAPITALS of small engaged cloumns.

2194 CAPITAL of a pilaster.

2195 Small Square Panel, with leaf-ornament.

2196 Small Panel, with vase and scrolls.

2197 Fragment of a Frieze, with scrolls and flowers.

2198 Small Panel, with vase, mask, etc.

2199 Door Panel, with lion-head knocker.

2200 Small Square Panel of ornament.

2201 Fragment from the base of a column with palmette decoration. Of wood.

2202 Fragment of a frieze.
École des Beaux-Arts, Sale Catalogue of Casts, No. 278.

RENAISSANCE SCULPTURE

ITALIAN

(IN GALLERIES 33–36)

TUSCAN SCHOOL

BENEDETTO DA MAIANO, 1442–1497

(IN GALLERY 35)

2241 PULPIT in the Church of Santa Croce, Florence. Of marble. About 1475. The reliefs represent scenes from the history of the Franciscan Order: (1) the Confirmation of the Order; (2) the Burning of the Books; (3) St. Francis receiving the Stigmata; (4) the Death of St. Francis; (5) the Execution of Brothers of the Order. Beneath are seated statuettes of Faith, Hope, Charity, Fortitude, and Justice.
In Gallery 38.
Bode, *Denkmäler*, pls. 343, 344.

2242 MADONNA AND CHILD. Group in the Oratory of the Misericordia, Florence. Of marble. One of his last two works.
Bode, *Denkmäler*, pl. 363c.

2243 ST. JOHN THE BAPTIST as a youth. A statue originally designed to crown the doorway between the Sala dei Gigli and the Sala d'Udienza in the Palazzo Vecchio, and now in the Bargello, Florence. Of marble. Between 1475 and 1481.
Bode, *Denkmäler*, pl. 360b.

2244 PIETRO MELLINI. Portrait-bust in the Bargello, Florence. Of marble. Signed and dated 1474.
Bode, *Denkmäler*, pl. 346b.

2245 FILIPPO STROZZI. Portrait-bust originally designed for his tomb in the Church of Santa Maria Novella, Florence, and now in the Louvre, Paris. Of marble. About 1491–1493.
Bode, *Denkmäler*, pl. 357b.

2246 MADONNA AND CHILD. Relief in a circular border with cherubim, from the tomb of Filippo Strozzi, in the Church of Santa Maria Novella, Florence. Of marble. 1491.
Bode, *Denkmäler*, pl. 358.

2247 MADONNA AND CHILD. Circular relief with a wreath of fruit and cherubim, from the Altar of St. Bartolus, in the Church of Sant' Agostino, at San Gimignano. Of marble. 1494.
Bode, *Denkmäler*, pl. 362.

2248 A-D. THE EVANGELISTS. Medallions decorating the base of the ciborium in the Church of San Domenico, Siena. Of marble. Completed before 1475. A. St. Matthew. B. St. Mark. C. St. Luke. D. St. John.
Bode, *Denkmäler*, pl. 348a.

BENEDETTO DA ROVEZZANO, ABOUT 1474–1554
(IN GALLERY 36)

2249 DETAIL OF THE SARCOPHAGUS of Oddo Altoviti, in the Church of the Santi Apostoli, Florence. Of marble. About 1507.
Reymond, *La sculpture florentine*, IV, p. 44.

BERTOLDO DI GIOVANNI, 1420(?)–1491
(IN GALLERY 34)

2250 THE CRUCIFIXION. Relief in the Bargello, Florence. Of bronze.
Bode, *Denkmäler*, pl. 426a.

2251 LAMENTATION OVER THE BODY OF CHRIST. Relief in the Bargello, Florence. Of bronze.
Bode, *Denkmäler*, pl. 428a.

FILIPPO BRUNELLESCHI, 1377–1446

(IN GALLERY 33)

2252 TRIAL OF ABRAHAM'S FAITH. Relief made in competition for the east door of the Baptistery, and now in the Bargello, Florence. Of bronze. 1401.
Bode, *Denkmäler*, pl. 1a.

2253 ARMS OF THE SPINELLI FAMILY, in a spandrel of the arcade in the second cloister of the Church of Santa Croce, Florence. Of terracotta. About 1435.
Schütz, *Die Renaissance in Italien*, I, pl. 6 (Abt. A, Heft V).

ANDREA DI LAZZARO CALVALCANTI, CALLED BUGGIANO, 1412–1462

(IN GALLERY 33)

2254 FILIPPO BRUNELLESCHI. Bust from his death-mask. In the Opera del Duomo, Florence. Of marble (?). Soon after 1446.

BENVENUTO CELLINI, 1500–1571 (?)

(IN GALLERY 35)

2255 PERSEUS DELIVERING ANDROMEDA. Relief in the Bargello, Florence. From the base of the Perseus group in the Loggia dei Lanzi. Of bronze. 1545–1554.
Müntz, *Histoire de l'art*, III, p. 420.

2256 PERSEUS BEHEADING MEDUSA. Model, in the Bargello, Florence, for the group in the Loggia dei Lanzi. Of bronze. 1545 (?).
Bode, *Denkmäler*, pl. 545.

MATTEO CIVITALI, 1436(?)–1501

(IN GALLERY 34)

2257 ST. REGULUS. Head from his statue on the Altar of St. Regulus, in the Cathedral, Lucca. Of marble. 1484.
Bode, *Denkmäler*, pl. 374.

2258 COUNT DOMENICO BERTINI. Portrait-bust from his tomb in the Cathedral, Lucca. Of marble. 1479.
Bode, *Denkmäler*, pl. 370a.

2259 A LADY OF LUCCA. Portrait-bust in relief. In the Bargello, Florence. Attribution questioned. Of marble.
Yriarte, *Matteo Civitali*, p. 128.

2260 ST. ROMANUS. Effigy in relief from his tomb in the Church of San Romano, Lucca. Of marble. 1490.
Bode, *Denkmäler*, pl. 375a.

2261 A, B. KNEELING ANGELS. In the Chapel of the Sacrament, in the Cathedral, Lucca. Of marble. Designed to decorate the Altar of the Holy Sacrament, 1473–1476, since destroyed.
Bode, *Denkmäler*, pl. 369.

2262 FAITH. Allegorical figure in relief, in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 373.

2263 MADONNA AND CHILD, called the MADONNA DELLE TOSSE. Relief in the Church of the Santa Trinità, Lucca. Of marble. 1480.
Bode, *Denkmäler*, pl. 372b.

2264 FESTOON OF FRUIT with heads of cherubim, in relief. This is perhaps a fragment of the frieze of the balustrade made by Civitali in 1478 for the choir of the Cathedral, Lucca, and now a part of the decoration of the Chapel of the Sanctuary. Of marble.
Yriarte, *Matteo Civitali*, pp. 19–26.

VINCENZO DANTI, 1530–1576
(IN GALLERY 36)

2265 DOOR OF A CUPBOARD, with figures in relief. In the Bargello, Florence. Of bronze.
Reymond, *La sculpture florentine*, IV, p. 175.

DESIDERIO DA SETTIGNANO, 1428–1464
(IN GALLERY 35)

2266 MONUMENT OF CARLO MARSUPPINI. In the Church of Santa Croce, Florence. Of marble. Soon after 1455.
Bode, *Denkmäler*, pl. 293.

2267 MARIETTA STROZZI. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble.
Bode, *Denkmäler*, pl. 306a.

2268 A PRINCESS OF URBINO. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of limestone.
Bode, *Denkmäler*, pl. 301.

2269 A YOUNG WOMAN. Portrait-bust in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 307b.

2270 A YOUNG BOY. Portrait (?) bust in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 309b.

2271 A YOUNG CHILD. Portrait-bust in the collection of Gustave Dreyfus, Paris. Of marble.
Bode, *Denkmäler*, pl. 308a.

2272 A CHILD LAUGHING. Bust in the Benda collection, Vienna. Formerly attributed to Donatello. Of marble.
Bode, *Denkmäler*, pl. 292.

2273 ST. CECILIA. Bust in relief in the collection of Lord Wemyss, London. Formerly attributed to Donatello.

Of stone. After 1455(?).
Bode, *Denkmäler*, pl. 296b.

2274 UNKNOWN MAN. Portrait-bust in relief, in the Bargello, Florence. Of stone.
Bode, *Denkmäler*, pl. 557a.

2275 MADONNA AND CHILD. Relief on the Palazzo Panciatichi, Via Cavour, Florence. Of marble. About 1460.
Bode, *Denkmäler*, pl. 298.

2276 MADONNA AND CHILD. Relief in the Pinacoteca, Turin. Of marble.
Bode, *Denkmäler*, pl. 299a.

2277 ST. JEROME AT PRAYER. Relief in the von Liphardt Collection, at Rathshof, near Dorpat, Russia. Of marble A late work.
In Gallery 34.
Bode, *Denkmäler*, pl. 305c.

2278 THE YOUNG ST. JOHN THE BAPTIST adoring the Christ Child. Relief in the Dreyfus Collection, Paris. Of marble.
Les Arts, No. 72 (Dec. 1907), p. 6.

2279 THE CHRIST CHILD. Statue from the top of the Tabernacle of the Sacrament, Church of San Lorenzo, Florence. Of marble. After 1455.
Bode, *Denkmäler*, pl. 304.

2280 SHIELD OF THE GIANFIGLIAZZI FAMILY, on the Gianfigliazzi Palace, Florence. Of stone.
Bode, *Denkmäler*, pl. 302.

DONATO DI NICCOLÒ DI BETTO BARDI, CALLED DONATELLO, 1386–1466

(IN GALLERY 33)

2281 GATTAMELATA, ERASMO DEI NARNI, General of the Venetian army, 1438–1441. Equestrian statue in

the Piazza del Santo, Padua. Of bronze. Finished 1453. In Gallery 38.
Bode, *Denkmäler*, pl. 112a.

2282 A–L. DETAILS FROM THE HIGH ALTAR, in the Church of Sant' Antonio, Padua. Executed by Donatello and various pupils. 1446–1450. Of bronze, with one exception.
Bode, *Denkmäler*, pl. 151b.

A. The Crucifix, St. Francis, and St. Anthony. Statues from the altar.
In Gallery 34.
Bode, *Denkmäler*, pls. 124, 126, 127.

B-E. Reliefs, the Miracles of St. Anthony, as follows:—

B. The New-Born Babe Made to Speak.

C. The Miser's Heart Found to be Missing.

D. The Foot of the Youth Restored.

E. The Host Refused by a Starving Mule.
Bode, *Denkmäler*, pls. 120–123.
Balcarres, *Donatello*, pp. 156–161.

F. Entombment of Christ. Relief from the back of the altar. Of stone, painted bronze color, with colored stones and glass mosaic on the sarcophagus and in the background.
In Gallery 34.
Bode, *Denkmäler*, pl. 131.

G. Angels singing and playing musical instruments. Reliefs on the altar frontal.
Bode, *Denkmäler*, pls. 114–116.

H. Pietà, the dead Christ mourned by angels. Relief from the centre of the altar frontal.
In Gallery 34.
Bode, *Denkmäler*, pl. 119.

DONATELLO'S ALTAR IN SANT' ANTONIO, PADUA

I-L. Symbols of the Evangelists. Reliefs: I. St. Matthew. J. St. Mark. K. St. Luke. L. St. John. In Gallery 34.
Bode, *Denkmäler*, pls. 117, 118.

2283 ST. GEORGE. Statue in a niche, at the base of which is a relief of St. George killing the Dragon, on the north façade of the Church of Or San Michele, Florence. The original statue is now replaced by a bronze reproduction, and is in the Bargello, Florence. Of marble. About 1416.
Bode, *Denkmäler*, pl. 46.

2284 JUDITH AND HOLOFERNES. Group in the Loggia dei Lanzi, Florence. Of bronze. About 1440.
Bode, *Denkmäler*, pl. 110.

2285 ST. JOHN THE BAPTIST. Statue in the Chapel of San Giovanni, in the Cathedral, Siena. Of bronze. 1457.
Bode, *Denkmäler*, pl. 135.

2286 DAVID, with the head of Goliath. Statue in the Bargello, Florence. Of bronze. Between 1425 and 1432.
Bode, *Denkmäler*, pl. 73.

2287 ST. JOHN THE BAPTIST. Statue in the Bargello, Florence. Of marble. About 1412.
Bode, *Denkmäler*, pl. 57.

2288 CUPID. Statue in the Bargello, Florence. Of bronze. About 1427.
Bode, *Denkmäler*, pl. 65.

2289 A PROPHET. Head of a statue in the Cathedral, Florence, wrongly called Poggio Bracciolini. Of marble Between 1420 and 1430 (?).
Bode, *Denkmäler*, pl. 49.

2290 THE PROPHET JEREMIAH. Head of one of the statues on the Campanile, Florence. Of marble. Between 1415 and 1435.
Bode, *Denkmäler*, pl. 50a.

2291 ST. JOHN THE BAPTIST. Head of one of the statues on the Campanile, Florence. Of marble. 1416.
Bode, *Denkmäler*, pl. 47a.

2292 THE YOUNG GATTAMELATA (so called). Portrait-bust in the Bargello, Florence. Of bronze. About 1455(?).
Balcarres, *Donatello*, p. 129.
Meyer, *Donatello*, p. 39.

2293 NICCOLÒ DA UZZANO (so called). Portrait-bust in the Bargello, Florence. Of terracotta, painted. About 1425(?).
Bode, *Denkmäler*, pl. 51.

2294 LODOVICO III. GONZAGA. Bust in the Kaiser Friedrich Museum, Berlin, perhaps a preliminary study for an equestrian statue on which Donatello was at work in Mantua, in 1450–1451. Of bronze.
Bode, *Denkmäler*, pl. 133.

2295 ST. LORENZO. Bust in the Old Sacristy of the Church of San Lorenzo, Florence. Of terracotta.
Bode, *Denkmäler*, pl. 101a.

2296 A ROMAN. Bust in relief, in the Louvre, Paris. Of marble. About 1425–1430 (?).
Bode, *Denkmäler*, pl. 93b.

2297 A–C. DANCING AND PLAYING CHERUBS. Reliefs decorating one of the Singing Galleries formerly in the Cathedral at Florence, and now in the Opera del Duomo. Of marble. 1433–1438.
Bode, *Denkmäler*, pls. 83–86.

2298 DANCING CHILDREN. Relief from the pulpit on the outside of the Cathedral at Prato. Michelozzo assisted Donatello on this work. Of marble. 1434–1438.
Bode, *Denkmäler*, pl. 78.

2299 THE CRUCIFIXION. Relief in the Bargello, Florence. Of bronze, partly gilded.
In Gallery 34.
Bode, *Denkmäler*, pl. 94.

SINGING GALLERY BY DONATELLO, IN THE OPERA DEL DUOMO, FLORENCE

2300 DAVID with the head of Goliath. Bronze cast from a wax model. In the Louvre, Paris. This resembles the model in the Berlin Museum for the Martelli David, made between 1415 and 1425.
Bode, *Denkmäler*, pl. 549.

SCHOOL OF DONATELLO

(IN GALLERY 34)

2301 MADONNA AND CHILD and cherubs' heads. Circular relief over the side door of the Cathedral, Siena. Of marble. Middle of the fifteenth century.
Bode, *Denkmäler*, pl. 176.

ANTONIO FEDERIGHI DE' TOLOMEI, DIED 1490

(IN GALLERY 34)

2302 HOLY-WATER BASIN in the Cathedral, Siena. Of marble. 1462–1463.
Bode, *Denkmäler*, pl. 485a.

SCHOOL OF ANTONIO FEDERIGHI

(IN GALLERY 33)

2303 MADONNA AND CHILD with cherubim. Relief in the Church of San Francesco, Siena. Of marble. Second half of the fifteenth century. Also attributed to Cozzarelli.
Heywood and Olcott, *Guide to Siena*, p. 301.

FRANCESCO DI SIMONE FERRUCCI, 1438(?)–1493

(IN GALLERY 34)

2304 DETAILS FROM THE MONUMENT OF ALESSANDRO TARTAGNI in the Church of San Domenico, Bologna. Of marble. About 1477.

A. END OF THE SARCOPHAGUS.

B. PANEL from the platform on which it rests.

C. MADONNA AND CHILD. Circular relief above the sarcophagus.

Bode, *Denkmäler*, pl. 466c.

2305 BARBARA MANFREDI, wife of Piero Ordelaffi. Head from the effigy on her tomb in the Church of San Biagio Forli. Of marble. About 1466.

In Gallery 36.

Bode, *Denkmäler*, pl. 467a.

LORENZO DI CIONE GHIBERTI, 1381(?)–1455 (IN GALLERY 33)

2306 EAST DOORS OF THE BAPTISTERY at Florence. Of bronze, originally gilded. 1425–1452.

The subjects of the reliefs (from left to right, and from the top down) are the Old Testament stories of (1) the Creation and Fall of Man; (2) Cain and Abel; (3) Noah and the Ark; (4) Abraham; (5) Jacob and Esau; (6) Joseph and his Brethren; (7) Moses on Mt. Sinai; (8) the Israelites crossing the Jordan and besieging Jericho; (9) Battles of the Israelites, with David killing Goliath; (10) the Meeting of King Solomon and the Queen of Sheba. The statuettes in the niches (taken by rows, in the same order as above) are: (1)Two prophets, Esther (?) and Saul (?); (2) Amos, Jonah, Rachel (?), and Samson; (3) Joel, Deborah, a prophet, and Jeremiah; (4) Miriam, Aaron, Joshua, and David; (5) Judith, and three prophets. Of the small heads in the border, those above the statuettes of Joshua and Aaron are said to be portraits of Ghiberti and his stepfather, Bartoluccio. In the horizontal parts of the border are four reclining allegorical (?) figures.

Bode, *Denkmäler*, pls. 6, 7.

Gilman, *Manual*, pp. 30–47.

2307A–I. DETAILS FROM THE NORTH DOOR OF THE BAPTISTERY, Florence. Of bronze. 1403–1424.

A. FRAME.

B. A DOCTOR OF THE CHURCH.

C. ST. MARK.

DONATELLO'S PULPIT ON THE OUTSIDE OF PRATO CATHEDRAL

D. Annunciation.

E. Adoration of the Magi.

F. Christ Among the Doctors.

G. Temptation on the Mount.

H. Raising of Lazarus.

I. Pilate washing his Hands.
Bode, *Denkmäler*, pls. 2–5.

2308 A–D. PANELS FROM THE RELIQUARY of St. Zenobius in the Cathedral, Florence. Of bronze. 1439–1446(?). The reliefs A–C, on the front and ends, represent the Saint's Miracles of the Restoration to life:

A. Of a dead Child.

B. Of a Boy Run Over by an Ox-cart.

C. Of a Messenger Sent to Him by St. Ambrose.

D. Six Angels with a Wreath Enclosing an Inscription; relief from the back.
Bode, *Denkmäler*, pl. 12, a, b, d.
Gilman, *Manual*, p. 47.

2309 THE TRIAL OF ABRAHAM'S FAITH. Relief made in competition for the east door of the Baptistery, and now in the Bargello, Florence. Of bronze. 1401.
Bode, *Denkmäler*, pl. 1a.

GIOVANNI DA MAIANO, ABOUT 1442–1521
(IN GALLERY 39)

2310, 2311 AUGUSTUS, AND VITELLIUS. Two of the medallions of Roman Emperors on the towers of Hampton Court, England. Of terracotta. Finished about 1520.
Law, *History of Hampton Court*, I, p. 50.

FRANCESCO LAURANA OF DALMATIA, DIED ABOUT 1501

(IN GALLERY 34)

2312 A YOUNG WOMAN. Portrait-bust, known as "la femme inconnue." In the Louvre, Paris. Of marble. Late fifteenth century.

Reymond, *La sculpture florentine*, III, p. 73.
Gilman, *Manual*, p. 128.

2313 A NEAPOLITAN PRINCESS. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble. Late fifteenth century.

Bode and Tschudi, *Bildwerke*, No. 61.
Gilman, *Manual*, p. 128.

MICHELANGELO BUONARROTI, 1475–1564

(IN GALLERIES 34–36)

2314, 2315 A, B. DETAILS FROM THE MEDICI TOMBS in the New Sacristy of the Church of San Lorenzo, Florence. Of marble. Begun in 1521, and left unfinished in 1534.

2314 GIULIANO DE' MEDICI and the figures of Night and Day.

2315 A. LORENZO DE' MEDICI, THE YOUNGER, and the figures of Evening and Dawn.
B. PART OF THE CORNICE from one of the tombs.
In Gallery 36.

Bode, *Denkmäler*, pls. 524, 525.

2316 MOSES. Colossal seated statue, designed for the tomb of Pope Julius II, in the Church of San Pietro in Vincoli, Rome. Of marble. 1505–1545.
In Gallery 36.

Bode, *Denkmäler*, pl. 518.

2317, 2318 BOUND CAPTIVES. Two statues intended for the tomb of Pope Julius II, and now in the Louvre, Paris. Of marble. 1505–1545.
In Gallery 34.

Bode, *Denkmäler*, pls. 519, 519 A.P. L.

MICHELANGELO'S DESIGN FOR THE TOMB OF JULIUS II

FROM A DRAWING IN THE UFFIZI GALLERY. THE FIGURE OF MOSES IS ON THE UPPER CORNER AT THE RIGHT

2319 ST. JOHN THE BAPTIST as a youth. Statue in the Kaiser Friedrich Museum, Berlin. Of marble. About 1495.
In Gallery 36.
Bode, *Denkmäler*, pl. 503.

2320 BACCHUS AND A FAUN. Group in the Bargello, Florence. Of marble. 1497.
In Gallery 34.
Bode, *Denkmäler*, pl. 505.

2321 CUPID KNEELING. Statue in the South Kensington Museum, London. Of marble. About 1497.
In Gallery 34.
Bode, *Denkmäler*, pl. 504.

2322 PIETÀ. Group of the Madonna holding the dead Christ, in the Church of St. Peter, Rome. Of marble. 1499.
In Gallery 35.
Bode, *Denkmäler*, pl. 508.

2323 MADONNA AND CHILD. Group in the Church of Notre Dame, Bruges. Of marble. 1501–1505 (?).
In Gallery 36.
Bode, *Denkmäler*, pl. 507.

2324 THE RISEN CHRIST. Statue in the Church of Santa Maria sopra Minerva, Rome. Of marble. Completed 1521, by two assistants.
In Gallery 35.
Bode, *Denkmäler*, pl. 515.

2325 DAVID, formerly called APOLLO. Unfinished statue; in the Bargello, Florence. Of marble. 1529.
In Gallery 34.
Bode, *Denkmäler*, pl. 520.

2326 MADONNA AND CHILD. Unfinished group in the New Sacristy of the Church of San Lorenzo, Florence. Of marble. About 1532 (?).
In Gallery 35.
Bode, *Denkmäler*, pl. 527.

2327 PIETÀ, or Deposition from the Cross. Unfinished group of the dead Christ supported by Joseph of Arimathea, or Nicodemus, the Madonna, and Mary Magdalen(?). In the Cathedral of Santa Maria del Fiore, Florence. Of marble. About 1550–1555.
In Gallery 35.
Bode, *Denkmäler*, pl. 529.
Symonds, *Life of Michelangelo Buonarroti*, II, p. 198.

2328 THE WOUNDED ADONIS. In the Bargello, Florence. Date and attribution disputed. Of marble.
In Gallery 34.
Bode, *Denkmäler*, pl. 530b.

2329 A CROUCHING YOUTH. Unfinished and doubtful work, in the Hermitage Museum, St. Petersburg. Of marble. About 1521 (?).
In Gallery 34.
Bode, *Denkmäler*, pl. 506b.

2330 DAVID. Head of the colossal statue in the Accademia delle Belle Arti, Florence. Of marble. 1501–1503.
In Gallery 36.
Bode, *Denkmäler*, pl. 511.

2331 BRUTUS. Unfinished bust in the Bargello, Florence. Of marble. About 1535(?).
In Gallery 36.
Bode, *Denkmäler*, pl. 516.

2332 BATTLE OF THE LAPITHS AND CENTAURS. Relief in the Casa Buonarroti, Florence. Of marble. About 1491.
In Gallery 35.
Bode, *Denkmäler*, pl. 501c.

2333 MADONNA AND CHILD, AND ST. JOHN. Circular relief in the Bargello, Florence. Of marble. About 1503.
In Gallery 35.
Bode, *Denkmäler*, pl. 513.

2334 CANDELABRUM, on the altar in the New Sacristy of

the Church of San Lorenzo, Florence. Doubtful work. Of marble. 1521–1534(?).
In Gallery 36.
Reymond, *La sculpture florentine*, IV, p. 98.

2335 SATYR MASK, in the Bargello, Florence. A doubtful work, supposed to date from 1490. Of marble.
In Gallery 35.
Knapp, *Michelangelo*, p. 153.
Symonds, *Life of Michelangelo Buonarroti*, I, p. 21.

SCHOOL OF MICHELANGELO

2336 JASON. Statue in the South Kensington Museum, London. Of marble. About 1530 (?).
In Gallery 34.
Robinson, *Italian Sculpture*, No. 6735.

2337 PIETÀ, with heads of the Madonna and the dead Christ. Circular relief in the Albergo dei Poveri, Genoa. Of marble. Late sixteenth century.
In Gallery 35.
Holroyd, *Michel Angelo*, p. 237.

MINO DI GIOVANNI DA FIESOLE, 1431–1484

(IN GALLERY 34)

2338 MONUMENT OF BISHOP LEONARDO SALUTATI, with a portrait-bust. In a chapel of the Cathedral, Fiesole. Of marble. 1464–1466.
Bode, *Denkmäler*, pl. 381.

2339 GIOVANNI DE' MEDICI. Portrait-bust in the Bargello, Florence. Of marble. About 1454.
Bode, *Denkmäler*, pl. 380b.

2340 NICCOLÒ DI LEONARDO STROZZI. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble. Dated 1454.
Bode, *Denkmäler*, pl. 379.

2341 PIERO DE' MEDICI. Portrait-bust in the Bargello, Florence. Of marble. About 1454.
Bode, *Denkmäler*, pl. 380a.

2342 RINALDO DELLA LUNA. Portrait-bust in the Bargello, Florence. Of marble. Dated 1461.
Bode, *Denkmäler*, pl. 383a.

2343 A YOUNG FLORENTINE WOMAN. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble. About 1470–1475.
Bode, *Denkmäler*, pl. 398a.

2344 ST. JOHN THE BAPTIST as a child. Bust in the Louvre, Paris. Of marble.
Bode, *Denkmäler*, pl. 383b.

2345 TABERNACLE in the Cappella Medici, Church of Santa Croce, Florence. Of marble. About 1473.
In Gallery 38.
Bode, *Denkmäler*, pl. 389a.

2346 TABERNACLE in the nave of the Church of Santa Maria in Trastevere, Rome. Of marble. About 1475 (?).
In Gallery 38.
Bode, *Denkmäler*, pl. 389b.

2347 ALTAR PIECE, with the Madonna in adoration between St. Leonard and St. Remigius; and, below, the Christ Child, the young St. John, and a beggar. Above the altar in the Cathedral, Fiesole. Of marble. Completed 1466.
Bode, *Denkmäler*, pl. 382.

2348 FAITH. An allegorical figure in relief, in the Kaiser Friedrich Museum, Berlin. Of marble. A late work, left unfinished at the artist's death.
Bode, *Denkmäler*, pl. 391b.

2349 MADONNA AND CHILD. Circular relief on a bracket formed of an angel holding a cross, in the Bargello, Florence. Of marble. An early work.
Bode, *Denkmäler*, pl. 393.

2350 MADONNA AND CHILD. Relief in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 390c.

2351 MADONNA AND CHILD. Circular relief in the Kaiser Friedrich Museum, Berlin. Of marble. About 1480.
Bode, *Denkmäler*, pl. 392c.

NANNI D'ANTONIO DI BANCO, 1373(?)–1420
(IN GALLERY 35)

2352 A–D. DETAILS from the relief of the MADONNA DELLA CINTOLA, over the north door of the Cathedral, Florence. Of marble. 1407–1409.

A. HEAD OF THE MADONNA.

B–D. HEADS OF THREE ANGELS.
Bode, *Denkmäler*, pl. 40.

ANTONIO POLLAIUOLO, 1429–1498
(IN GALLERY 35)

2353 HERCULES AND ANTAEUS. Small group in the Bargello, Florence. Of bronze.
Bode, *Denkmäler*, pl. 434b.

2354 A YOUNG WARRIOR. Portrait-bust in the Bargello, Florence. Of terracotta.
Bode, *Denkmäler*, pl. 435b.

JACOPO DELLA QUERCIA, 1374–1438
(IN GALLERY 33)

2355 FONT in the Baptistery, Siena. Of marble, with reliefs and angels in bronze. 1417–1430. The whole was designed by Jacopo della Quercia, but the reliefs and statuettes were executed largely by his pupils and other sculptors, as follows: The Birth of St. John the Baptist, by Giovanni di

Turino; Zacharias in the Temple, by Jacopo della Quercia; the Preaching of John, by Giovanni; the Baptism of Christ, and John before Herod, by Lorenzo Ghiberti; the Feast of Herod, by Donatello. Of the statuettes, Faith and Hope, at the left and right of "John before Herod," are by Donatello; the rest (to the right of Hope and following), Justice, Prudence, Fortitude, and Charity, are probably by Giovanni. On the Ciborium, the bronze relief of the Madonna and Child is by Giovanni; and the marble figures of David (crowned) and four prophets, as also the St. John above, are by Jacopo della Quercia. Of the bronze angels, that at the right, above the Madonna, and the two following are assigned to Giovanni, and the remaining three to Donatello.

The cast differs from the original in the arrangement of the reliefs. The "Birth of John" should follow the "Zacharias in the Temple."

Bode, *Denkmäler*, pls, 8, 60a, 61, 62, 474, 475, 479, 480, 481a, c.

2356 RETABLE FROM THE ALTAR of the Trenta family in the Church of San Frediano, Lucca. Of marble. 1413. The five Gothic niches contain statues of the Madonna and Child, and Saints Lucia, Lawrence, Jerome, and Sigismond. Beneath in the predella are reliefs of the Martyrdoms of St. Lucia and St. Lawrence, St. Jerome taking the thorn from the lion's foot, and the miracle of the woman freed of an evil spirit by the body of St. Sigismond.

Bode, *Denkmäler*, pls. 472, 473.

2357 TOMB OF ILARIA DEL CARRETTO, wife of Paolo Guinigi, in the Cathedral, Lucca. Of marble. 1406.

Bode, *Denkmäler*, pl. 471a.

2358 DETAILS FROM THE MAIN DOORWAY of the Church of San Petronio, Bologna. Of stone. 1425–1438.

A. St. Petronius. Head from the statue in the lunette.

B. St. Ambrose. Head from the statue in the lunette, finished by Domenico da Varignana early in the sixteenth century.

C, D. Creation of Eve, and Expulsion from Paradise. Reliefs at the sides of the doorway.

THE DOORWAY OF SAN PETRONIO, BOLOGNA, WITH SCULPTURES BY JACOPO DELLA QUERCIA

E. CHILDHOOD OF CHRIST. Reliefs from the architrave representing: the Nativity, the Adoration of the Magi, the Presentation in the Temple, the Slaughter of the Innocents, and the Flight into Egypt.

Bode, *Denkmäler*, pl. 476.

ANDREA DELLA ROBBIA, 1435–1525

(IN GALLERY 39)

2359 ANNUNCIATION. A lunette relief over the door of the Church of Santa Maria degli Innocenti, in the court of the Hospital of the Innocents, Florence. Of terracotta. About 1485.

Bode, *Denkmäler*, pl. 265, A. P. L.

2360–2363 MEDALLIONS WITH INFANTS from the façade of the same Hospital. Of terracotta. 1463–1466.

Bode, *Denkmäler*, pls. 248, 249.

2364 MADONNA AND CHILD, called the MADONNA OF THE ARCHITECTS. Relief in the Bargello, Florence. Of terracotta. 1475.

Bode, *Denkmäler*, pl. 253a.

2365 MADONNA ADORING THE CHILD. Relief from an altar piece, in the Accademia delle Belle Arti, Florence. Of terracotta.

Gilman, *Manual*, p. 88.

2366 CORONATION OF THE VIRGIN. Altar-piece in the Convent of the Osservanza, near Siena. Of terracotta. About 1485 (?).

In the Predella are small reliefs of the Annunciation, the Glorification of the Virgin, and the Nativity.

Bode, *Denkmäler*, pl. 261.

2367 MEETING OF ST. FRANCIS AND ST. DOMINIC. Lunette relief over a door in the Loggia di San Paolo, Florence. Of terracotta. 1490–1496.

Bode, *Denkmäler*, pl. 270.

2368 MADONNA AND CHILD. Circular relief in the Bargello, Florence. Of terracotta. About 1500.
Bode, *Denkmäler*, pl. 269.

2369 MADONNA AND CHILD, WITH SAINTS JACOB AND DOMINIC. Lunette relief over the door of the suppressed Convent of S. Jacopo di Ripoli, in the Via della Scala, Florence. Of terracotta. A late work.
Reymond, *Les della Robbia*, p. 218.

SCHOOL OF ANDREA DELLA ROBBIA

(IN GALLERY 39)

2370 MADONNA ADORING THE CHILD. Relief from an altar-piece, in the Casa Ricasoli, Florence. Of terracotta.
Cf. Cavallucci et Molinier, *Les della Robbia*, p. 259.
Lelli, Sale Catalogue of Casts (1899), No. 1157.

LUCA DELLA ROBBIA, 1400–1482

(IN GALLERY 39)

2371 ONE OF THE SINGING GALLERIES, formerly in the Cathedral, and now in the Opera del Duomo, Florence. Of marble. 1431–1438.
Bode, *Denkmäler*, pls. 194–199.

2372 DOORS of the New Sacristy of the Cathedral, Florence. Of bronze, originally damascened in gold and silver. 1446–about 1470. Luca was assisted by Michelozzo and Maso di Bartolommeo.
The central figures in the panels, each attended by two angels, are: The Madonna and Child; St. John the Baptist; St. John the Evangelist; St. Matthew; St. Luke; St. Mark; and the four Fathers of the Church, Saints Ambrose, Jerome, Gregory, and Augustine. (See also No. 2376).
Bode, *Denkmäler*, pl. 214.
Cruttwell, *Luca and Andrea della Robbia*, pp. 80–88.

2373 TOMB OF BENOZZO FEDERIGHI, Bishop of Fiesole, in the Church of the Santa Trinità, Florence. Of marble. 1456–1457.

THE OSPEDALE DEL CEPPO, PISTOIA, SHOWING THE DELLA ROBBIA FRIEZE

Back of the sarcophagus and effigy are figures in relief of the Virgin, Christ Risen, and St. John the Evangelist.

Bode, *Denkmäler*, pl. 235.

2374 VISITATION OF THE VIRGIN TO ST. ELIZABETH. Group over an altar in the Church of San Giovanni fuor Civitas, Pistoia. Of terracotta. A late work.

Bode, *Denkmäler*, pl. 232.

2375 A YOUNG WOMAN. Portrait-bust in high relief, in the Bargello, Florence. Of terracotta. About 1460.

Bode, *Denkmäler*, pl. 228b.

2376 RESURRECTION OF CHRIST. Tympanum relief over the door of the New Sacristy of the Cathedral, Florence. Of terracotta. 1443.

Bode, *Denkmäler*, pl. 210.

2377 TUBAL CAIN, or Harmony. Relief from the exterior of the Campanile, Florence. Of marble. 1437–1439.

Bode, *Denkmäler*, pl. 202b.

DELLA ROBBIA SCHOOL

(IN GALLERY 39)

2378 A–B. VISITING THE SICK, and FEEDING THE POOR. Two of the SEVEN WORKS OF MERCY which form a frieze on the façade of the Ospedale del Ceppo, Pistoia. Of terracotta. 1514–1525.

Bode, *Denkmäler*, pl. 278.

2379 CORONATION OF THE VIRGIN. Lunette relief in the façade of the Church of San Salvadore d' Ognissanti, Florence. Of terracotta. Late fifteenth century.

At the base of the relief are: St. Benedict, a Martyr, Saints John the Baptist, Peter, Gregory the Great, Augustine, and Lucia.

Reymond, *Les della Robbia*, p. 235.

ANTONIO DI MATTEO DI DOMENICO GAMBARELLI, CALLED ROSSELLINO, 1427–1478(?)

(IN GALLERY 35)

2380 MONUMENT OF CARDINAL JACOPO of Portugal, in the Chapel of San Giacomo, Church of San Miniato al Monte, Florence. Of marble. Begun 1461.
Bode, *Denkmäler*, pl. 324.

2381 ST. JOHN THE BAPTIST as a child. Statue in the Bargello, Florence. Of marble. 1477.
Bode, *Denkmäler*, pl. 333b.

2382 MATTEO PALMIERI. Portrait-bust in the Bargello, Florence. Of marble. Signed and dated 1468.
Bode, *Denkmäler*, pl. 327b.

2383 A FLORENTINE. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble.
Bode, *Denkmäler*, pl. 327a.

2384 ST. JOHN THE BAPTIST as a child. Bust in the Church of San Francesco dei Vanchetoni, Florence. Of marble.
Bode, *Denkmäler*, pl. 334b.

2385 MADONNA AND CHILD, with two cherubim. Relief in the Libri collection, Paris (?). Of marble.
Bode, *Denkmäler*, pl. 557b.

2386 MADONNA AND CHILD. Relief in the South Kensington Museum, London. Of marble.
Bode, *Denkmäler*, pl. 337b, p. 103.

2387 MADONNA AND CHILD. Relief in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 329c.

2388 MADONNA AND CHILD, called the MADONNA DEL LATTE. Relief in the Church of Santa Croce, Florence. Of marble.
Bode, *Denkmäler*, pl. 326.

2389 MADONNA AND CHILD. Relief in the Via della Spada, Florence. Of marble.
Lelli, Sale Catalogue of Casts (1899), No. 471.

2390 WORSHIP OF THE SHEPHERDS. Circular relief in the Bargello, Florence. Of marble. About 1468–1470.
Bode, *Denkmäler*, pl. 325a.

THE FOLLOWING WORKS ARE ATTRIBUTED TO ANTONIO ROSSELLINO BY SOME AUTHORITIES:—

2391 FRANCESCO SASSETTI. Portrait-bust in the Bargello, Florence. Of marble.
Reymond, *La sculpture florentine*, III, p. 91.

2392 ST. JOHN THE BAPTIST as a boy. Bust in the Pinacoteca, Faenza. Of marble.
Bode, *Denkmäler*, pl. 334c.

2393 THE CHRIST CHILD. Bust in the Botkina collection, St. Petersburg. Of marble.
Bode, *Denkmäler*, pl. 308b, p. 105.

2394 THE CHRIST CHILD. Bust in the Church of San Francesco dei Vanchetoni, Florence. Of marble.
Bode, *Denkmäler*, pl. 333c.

2395 THE CHRIST CHILD. Relief in the Louvre. Of marble.
Bode, *Denkmäler*, pl. 312a, p. 105.

BERNARDINO DI MATTEO DI DOMENICO GAMBARELLI, CALLED ROSSELLINO, 1409–1464

(IN GALLERY 34)

2396 LEONARDO BRUNI. Head from the effigy on his tomb in the Church of Santa Croce, Florence. Of marble. About 1444.
Bode, *Denkmäler*, pl. 315.

LORENZO DI PIETRO, CALLED IL VECCHIETTA, 1412(?)–1480

(IN GALLERY 36)

2397 MARIANO SOZZINO. Effigy from his tomb, in the Bargello, Florence. Of bronze. 1467.
Bode, *Denkmäler*, pl. 494b.

ANDREA DI MICHELE DI FRANCESCO DE' CIONI, CALLED VERROCCHIO, 1436(?)–1488

(IN GALLERY 35)

2398 BARTOLOMMEO COLLEONI of Bergamo, General of the Republic of Venice. Equestrian statue in the Campo Santi Giovanni e Paolo, Venice. Commissioned in 1479, and cast in bronze by Alessandro Leopardi, 1490–1493, after the death of Verrocchio.
In Gallery 38.
Bode, *Denkmäler*, pl. 457.

2399 DAVID. Statue in the Bargello, Florence. Of bronze. Between 1466 and 1476.
Bode, *Denkmäler*, pl. 439.

2400 BOY WITH A FISH. Statue on a fountain in the court of the Palazzo Vecchio, Florence. Of bronze. About 1470(?).
Bode, *Denkmäler*, pl. 439 A. P. L.

2401 BOY ON A GLOBE. Statue in the Dreyfus collection, Paris. Of terracotta. About 1470.
Bode, *Denkmäler*, pl. 440.

2402 YOUNG WOMAN WITH A FLOWER. Portrait-bust in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 443.

2403 PIERO DI LORENZO DE' MEDICI (?). Portrait-bust in the Bargello, Florence. Of terracotta. A doubtful work.
Bode, *Denkmäler*, pl. 442b.

2404 COSIMO DE' MEDICI THE ELDER. Portrait-bust in relief, in the Kaiser Friedrich Museum, Berlin. Of marble.
Bode, *Denkmäler*, pl. 464b.

2405 BEATRICE OF ARAGON, wife of Matthias Corvinus. Portrait-bust in relief, in the Kaiser Friedrich Museum, Berlin. Of marble.
Bode, *Denkmäler*, pl. 463a.

2406 MADONNA AND CHILD. Relief in the Bargello, Florence. Of marble.
Bode, *Denkmäler*, pl. 445.

2407 ENTOMBMENT OF CHRIST. Relief in the Kaiser Friedrich Museum, Berlin. Of terracotta. Possibly a model for a larger work.
Bode, *Denkmäler*, pl. 456a.

BY UNKNOWN ARTISTS OF THE FLORENTINE SCHOOL

2408 A YOUNG FLORENTINE WOMAN. Portrait-bust in the Louvre, Paris. Of wood, painted and gilded. About 1450.
In Gallery 36.
Bode, *Denkmäler*, pl. 554a.

2409 ISOTTA DA RIMINI (so called). Portrait-bust in the Campo Santo, Pisa. Of marble. About 1450.
In Gallery 34.
Bode, *Denkmäler*, pl. 552a.

2410 LORENZO THE MAGNIFICENT. Bust made from his death-mask (1492), in the possession of the Società Colombaria, Florence.
In Gallery 34.

2411 NICCOLÒ MACHIAVELLI. Portrait-bust in the Bargello, Florence. Of marble. Early sixteenth century.
In Gallery 35.
Müntz, *Histoire de l'art*, II, p. 209.

LOMBARD SCHOOL

GIOVANNI ANTONIO AMADEO, 1447–1522

(IN GALLERY 35)

2412 A-G. DEATH SCENES OF THE EGYPTIAN MARTYRS Mario, Marta, Audifaccio, and Abaccuco, and Emperor Claudius giving orders for their execution. Reliefs designed for a shrine, and now set into the pulpit in the Cathedral, Cremona. Of marble. 1482.
Perkins, *Historical Handbook*, p. 188.

BENEDETTO BRIOSCO, XV–XVI CENTURIES

(IN GALLERY 36)

2413 DUKES AND DUCHESSES OF MILAN. Portrait busts in relief, over the doorways of the old Sacristy and the Stanza del Lavabo, in the Certosa at Pavia. Of marble. 1477.
Beginning at the left, they are: BIANCA MARIA VISCONTI, wife of Francesco Sforza; BONA MARIA, wife of Galeazzo Maria Sforza; GIOVANNI MARIA, son of Giovanni Galeazzo Maria Sforza; FILIPPO MARIA, son of Gian Galeazzo Visconti; ANTONIETTA MALATESTA; LODOVICO SFORZA ("Il Moro"), son of Francesco Sforza; ISABELLA OF ARAGON, wife of Giovanni Galeazzo Maria Sforza.
Gauthiez, *Milan*, pp. 65, 66.

2414 CATERINA, wife of Gian Galeazzo Visconti. Portrait-bust over the doorway of the Stanza del Lavabo, in the Certosa at Pavia. Of marble. 1477.
Gauthiez, *Milan*, p. 66.

AGOSTINO BUSTI, CALLED BAMBAIA, 1480(?)–1548

(IN GALLERY 36)

2415 A-J. DETAILS FROM THE TOMB OF GASTON DE FOIX. In the Castello Sforzesco, Milan. Of marble. Ordered in 1515, but never completed.

A. EFFIGY OF GASTON DE FOIX.

B-H. Reliefs Representing his Victories in the Wars of the Papacy.

B. Triumphal Return to Bologna after repulsing an attack.

C. Departure from Bologna to recapture Brescia.

D, E. Encounter with Giampolo at Isola della Bella.

(E may perhaps be interpreted as Gaston's pursuit of the Spanish infantry at Ravenna, when he was unhorsed and killed).

F. Capture of Brescia.

G. Battle of Ravenna, in which Gaston de Foix was killed, April 12, 1512.

H. Funeral Procession of Gaston to Milan.

I, J. Panels of ornament.
In Gallery 38.
Müntz, *Histoire de l' art*, II, pp. 6, 552.

AMBROGIO FOPPA, CALLED CARADOSSO, ABOUT 1452–1530

(IN GALLERY 36)

2416 FRIEZE, with a head and putti, from the sacristy of the Church of San Satiro, Milan. Of terracotta, overlaid with bronze. About 1488.
Anderson, *Architecture of the Renaissance*, p. 57 and pl. 23.

GIAN CRISTOFORO ROMANO, ABOUT 1465–1512

(IN GALLERY 36)

2417 A, B. DETAILS FROM THE MONUMENT OF GIAN GALEAZZO VISCONTI. In the Certosa at Pavia. Of marble. Begun in 1494–1497 by Romano and Benedetto Briosco, and finished in 1562 by Galeazzo Alessi and others.

A. An end of the Monument with a relief by Amadeo(?) of a battle in which Galeazzo was prominent.

B. Bust from the effigy on the sarcophagus designed by Alessi.

Beltrami, *Die Certosa von Pavia*, pl. 6, pp. 97, 167.

2418 TEODORINA CIBÒ, wife of Gherardo Usodimare. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble. Early sixteenth century (?).

Bode and Tschudi, *Bildwerke*, No. 225.

CRISTOFORO SOLARIO, ABOUT 1475–1525

(IN GALLERY 36)

2419 A, B. LODOVICO SFORZA, called "Il Moro," and his wife Beatrice d' Este. Heads of the effigies from the demolished monument of the latter, in the Certosa, Pavia. Of marble. About 1497.

Meyer, *Oberitalienische...Bauten*, Part 2, p. 174.

ROMAN SCHOOL

ANDREA BREGNO, 1421–1506

(IN GALLERY 34)

2420 CARDINAL CRISTOFORO DELLA ROVERE. Effigy and sarcophagus from his monument in the Church of Santa Maria del Popolo, Rome. Of marble. 1477.

Burckhardt, *Cicerone*, II, p. 459d.

2421 TABERNACLE, with four angels and ornament in relief, formerly in the Church of Santa Maria del Popolo, Rome, and now in the Kaiser Friedrich Museum, Berlin. Of marble. Late fifteenth century.

Bode and Tschudi, *Bildwerke*, No. 203.

THE TOMB OF GIAN GALEAZZO VISCONTI, IN THE CERTOSA AT PAVIA

GIOVANNI DA BOLOGNA, 1529–1608

(IN GALLERIES 35 AND 36)

2422 MERCURY. Statue in the Bargello, Florence. Of bronze. 1564.
In Gallery 35.
Desjardins, *La vie de Jean Bologne*, p. 30.

2423 A, B. THE SCOURGING OF CHRIST, AND BEARING OF THE CROSS. Two of the six reliefs of the Passion which decorate the Cappella della Madonna del Soccorso, in the Church of the Annunziata, Florence. Of bronze. 1594–1598.
In Gallery 36.
Desjardins, *La vie de Jean Bologne*, pp. 88–90.

BY UNKNOWN ARTISTS OF THE ROMAN SCHOOL

2424 POPE GREGORY XIII. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of bronze. About 1580.
In Gallery 35.
Bode and Tschudi, *Bildwerke*, No. 216.

2425 ANNUNCIATION. Three circular reliefs with the Angel Gabriel, the Dove, and the Virgin, from an altar in the Cappella Costa, Church of Santa Maria del Popolo, Rome. Of marble. 1489.
In Gallery 35.
Strack, *Baudenkmäler Roms*, pl. 7.

VENETIAN SCHOOL

BARTOLOMMEO BELLANO, ABOUT 1430–1498

(IN GALLERY 36)

2426 ST. JOHN THE EVANGELIST AND HIS SCHOOL. Relief from a lunette, formerly in the Scuola di San Giovanni, Venice, and now in the Kaiser Friedrich Museum, Berlin. Of limestone. About the middle of the fifteenth century. Doubtful work.
Bode, *Italienische Plastik*, p. 122.

ALESSANDRO LEOPARDI, DIED 1522

(IN GALLERY 17)

2427 BASE OF ONE OF THE FLAGSTAFFS in the Piazza of St. Mark, Venice. Of bronze. 1505.
Gusman, *Venise*, p. 78.

ANTONIO RIZZI, ABOUT 1430–1498

(IN GALLERY 34)

2428 TOMB OF CARDINAL PIETRO FOSCARI, with his effigy, in the Church of Santa Maria del Popolo, Rome. Of marble and bronze. About 1485.
Burckhardt, *Cicerone*, II, 505g.

JACOPO TATTI, CALLED SANSOVINO, 1486–1570

(IN GALLERIES 34 AND 35)

2429 BACCHUS AND A FAUN. Statue in the Bargello, Florence. Of marble. About 1513.
In Gallery 34.
Bode, *Denkmäler*, pl. 541a.

2430 MADONNA AND CHILD with Saints Francis and Catherine of Siena at the right, and Saint Jacob and another saint at the left. Relief in the Kaiser Friedrich Museum, Berlin. Of terracotta, painted white and gilded. After 1527.
In Gallery 35.
Bode and Tschudi, *Bildwerke*, No. 231.

JACOPO ALESSANDRO VITTORIA DELLA VOLPE, 1525–1608

(IN GALLERY 34)

2431 PIETRO ZENO. Portrait-bust in the Kaiser Friedrich Museum, Berlin. Of marble. About 1585.
Bode and Tschudi, *Bildwerke*, No. 248.

MASTER OF SAN TROVASO, XV–XVI CENTURIES

(IN GALLERY 34)

2432, 2433 ANGELS with symbols of the Passion and musical instruments. Reliefs from altar frontals. Of marble. About 1500.

2432 In the Church of San Trovaso, Venice.

Paoletti, *L'architettura*, II, pl. 49.

2433 In the Kaiser Friedrich Museum, Berlin.

Bode and Tschudi, *Bildwerke*, No. 172.

BY UNKNOWN ARTISTS OF THE VENETIAN SCHOOL

2434 GUIDARELLO GUIDARELLI. Effigy from his tomb, in the Accademia delle Belle Arti, Ravenna. Of marble. About 1501. Attributed to Tullio Lombardi.

In Gallery 36.

Müntz, *Histoire de l' art*, II, p. 263.

Gilman, *Manual*, p. 130.

2435 MADONNA AND CHILD with two portrait-busts of donors in relief. In the Kaiser Friedrich Museum, Berlin. Of marble. End of the fifteenth century.

In Gallery 35.

Bode and Tschudi, *Bildwerke*, Nos. 180–182.

2436 GOD THE FATHER BLESSING. Relief in the Kaiser Friedrich Museum, Berlin. Of marble. End of the fifteenth century.

In Gallery 35.

Bode and Tschudi, *Bildwerke*, No. 179.

2437 DETAILS FROM THE CHOIR-SCREEN in the Church of the Frari, Venice. Of marble. 1475.

A. PROPHETS. Busts in relief decorating the panels.

In Gallery 36.

B, C. FRAGMENTS of a pilaster and a frieze, with Gothic ornament.

In Gallery 38.

Gusman, *Venise*, pp. 45, 47.

Paoletti, *L'architettura*, I, pl. 17.

ANTONIO CANOVA, 1757–1822

2438 CUPID AND PSYCHE. Group in the Villa Carlotta, Cadenabbia. Of marble. Between 1785 and 1795.
This cast is the plaster model from which the original marble was made, and is the gift of Mr. Isidor Straus.
In Gallery 32.
Meyer, *Canova*, p. 27.

THE FOUNTAIN OF THE INNOCENTS, PARIS

FRENCH

(IN GALLERY 32)

MICHEL COLOMBE, ABOUT 1430–1512

2481 ST. GEORGE AND THE DRAGON. Relief designed for the altar in the Chapel of the Château of Gaillon, and now in the Louvre, Paris. Of marble. 1508.
Gonse, *La sculpture française*, p. 62.

2482 DETAIL FROM THE TOMB OF FRANÇOIS II, Duke of Brittany, and his wife, Marguerite de Foix. In the Cathedral of St. Pierre, Nantes. Of marble. 1502–1507. The cast shows one-half of the rear end of the sarcophagus, with a statuette of a king in the niche, and a mourning monk in the medallion.
Marcou, *Album*, IV, pl. 14.

BASTIEN FRANÇOIS, DIED 1523

2483 THE FONTAINE DE BEAUNE. In the Place du Grand Marché, Tours. Of stone and metal. Erected 1511. Bastien François was assisted by Martin François and others.
Vitry, *Tours*, p. 55.

JEAN GOUJON, ABOUT 1510–1564

2484 DIANA. Head from the group of Diana and the stag in the Louvre, Paris. Of marble.
Gonse, *La sculpture française*, p. 110.

2485 A-D. WATER NYMPHS. Four reliefs formerly on the Fountain of the Innocents, and now in the Louvre, Paris. Of marble. 1550.

Marcou, *Album*, IV, pl. 68, No. 1.
Baudot, *La sculpture française*, pl. 28, Nos. 1, 2.
Paris, *Trocadéro*, I, pl. 109.

2486 A-L. THE SIGNS OF THE ZODIAC. Twelve reliefs, in a private collection in Paris, supposed to be models for the wooden panels formerly in the Salon du Zodiaque in the old Hôtel de Ville, Paris.

Vachon, *L'ancien hôtel de ville*, pls. 59, 119, 167.
École des Beaux-Arts, Sale Catalogue of Casts, Nos. 2265–2276.

2487 A-D. THE EVANGELISTS MATTHEW, MARK, LUKE, AND JOHN. Reliefs on an altar formerly in the Chapel of the Château of Écouen, and now in the Chapel of the Château at Chantilly. Of stone. 1544–1547.

Marcou, *Album*, IV, pl. 69.
Havard, *La France*, V, p. 85.

2488 DIANA, WITH STAG AND HOUNDS. Relief in the frieze of a chimney-piece in the Palace at Fontainebleau. Of marble.

Reveil, *L'Œuvre de Jean Goujon*, pl. 88.

2489 CUPID. Small model in bronze. In the Musée de Cluny, Paris.

École des Beaux-Arts, Sale Catalogue of Casts, No. 1602.

JEAN DE ROUEN, XV–XVI CENTURIES

2490 PULPIT in the Church of Santa Cruz, Coimbra, Portugal. Of stone. 1522.
In Gallery 38.

Haupt, *Die Baukunst in Portugal*, II, p. 76.

JACQUES JULIOT, DIED 1567, AND FRANÇOIS GIRARDON, ABOUT 1628–1715

2491 A-D. RELIEFS FROM THE ALTAR of the Holy Sac-

rament, in the Church of St. Jean, Troyes. Of marble. Begun 1530, and finished by Girardon.

A. The Bearing of the Cross.

B. Crucifixion.

C. Entombment.

D. Resurrection.

Marcou, *Album*, IV, pl. 73.

ANTOINE JUSTE (FLORENTINE DESCENT), DIED 1519

2492 A YOUNG MAN HELMETED. Bust, formerly in the Château of Gaillon, now in the Louvre, Paris. Of marble. Early sixteenth century. Also attributed to Jean Juste.

Geffroy, *La sculpture au Louvre*, pp. 113, 117.

JACQUES MOREL, DIED 1459

2493 A-B. CHARLES I, Duke of Bourbon, and his wife Agnes of Burgundy. Effigies from their tomb in the Priory Church, Souvigny. Of alabaster. 1448.

In Gallery 31.

Marcou, *Album*, III, pl. 42.

Gonse, *Les chefs-d'œuvre*, p. 127.

GERMAIN PILON, 1535–1590(?)

2494 THE THREE GRACES. Group that bears the urn intended to contain the heart of Henri II. In the Louvre, Paris. Of marble. 1559–1562.

Geffroy, *La sculpture au Louvre*, p. 118.

2495 CHARLES IX. Portrait-bust in the Louvre, Paris. Of marble. About 1571.

Marcou, *Album*, IV, pl. 80.

2496 A CHILD, called Henri IV. Small portrait-bust in the Louvre, Paris. Of marble.

Gonse, *La sculpture française*, p. 133.

2497 VALENTINE BALBIANI, wife of Chancellor René de Birague. Effigy in relief from her tomb, now in the Louvre, Paris. Of marble. Soon after 1572.
Geffroy, *La sculpture au Louvre*, plate opposite p. 120.

2498 SMALL CHERUB HEAD in relief. In a private collection, Paris.
École des Beaux-Arts, Sale Catalogue of Casts, No. 592.

BARTHÉLEMY PRIEUR, BEFORE 1550–1611

2499 ABUNDANCE. One of the statuettes from the tomb of Constable Anne de Montmorency. Now in the Louvre, Paris. Of bronze. 1573.
Geffroy, *La sculpture au Louvre*, p. 119.

GUILLAUME REGNAULT AND JEROME DE FIESOLE, XV–XVI CENTURIES

2500 THE CHILDREN OF CHARLES VIII. Effigies and sarcophagus in the Cathedral, Tours. Of marble. Made under the direction of Michel Colombe, 1506.
Gonse, *La sculpture française*, p. 57.

CLAUX DE WERWE, XIV–XV CENTURIES

2501 A-L. MOURNING BISHOP AND MONKS. Twelve of the forty statuettes on the tomb of Philippe le Hardi, Duke of Burgundy, in the Musée de l' Hôtel de Ville, Dijon. Of marble. Finished 1412. Two of the forty figures are by Claux Sluter (died 1404).
Gonse, *Les chefs-d'œuvre*, p. 144.

BY UNKNOWN ARTISTS OF THE FRENCH SCHOOL

2502 TOMB OF ADMIRAL PHILIPPE DE CHABOT. In the Louvre, Paris. Of marble. 1543–1547.
Gonse, *La sculpture française*, p. 119.

2503 FRANÇOIS I. Portrait-bust in the Louvre, Paris. Of bronze. First half of the sixteenth century.
Geffroy, *La sculpture au Louvre*, p. 113.

FRANÇOIS ANGUIER, 1604–1669

2504 A–D. JUSTICE, TEMPERANCE, FORCE, PRUDENCE. Reliefs from the monument of Henry, Duke of Longueville, in the Louvre, Paris. Of marble. 1663.
Clarac, *Musée de sculpture*, II, p. 816, and pl. 234, Nos. 378–381.

THE FOLLOWING ARE OF THE XVIII CENTURY

(IN GALLERY 32)

JEAN JACQUES CAFFIERI, 1725–1792

2505 JEAN-BAPTISTE ROUSSEAU. Portrait-bust in the foyer of the Théâtre Français, Paris. Of marble. Signed and dated 1787.
Guiffrey, *Les Caffieri*, p. 379.

JEAN ANTOINE HOUDON, 1741–1828

2506 VOLTAIRE. Head from the seated statue in the foyer of the Théâtre Français, Paris. Of marble. 1778.
Gonse, *La sculpture française*, frontispiece.

2507 VOLTAIRE. Portrait-bust in the Palace at Versailles. Of marble. Dated 1782.
Gonse, *La sculpture française*, p. 248.

2508 ROBESPIERRE, so called. Portrait-bust, attributed to Houdon. In the Palace at Versailles. Of terracotta.
Marcou, *Album*, V, pl. 47.

FÉLIX LECOMTE, 1737–1817

2509 MARIE ANTOINETTE. Portrait-bust in the Palace at Versailles. Of marble. Signed and dated 1783.
Marcou, *Album*, V, pl. 46.

BY UNKNOWN FRENCH ARTISTS OF THE XVIII CENTURY

2510 MME. ELIZABETH, sister of Louis XVI. Portrait-bust in the Palace at Versailles. Of marble.
Marcou, *Album*, V, pl. 40.

2511 MARIE ADÉLAÏDE, Queen of Sardinia. Portrait-bust, in the Palace at Versailles. Of marble.
Marcou, *Album*, V, pl. 39.

GERMAN

(IN GALLERY 37)

STEPHAN GODL, XV–XVI CENTURIES

2541 MADONNA AND CHILD. Small group in the Church of St. Sebald, Nuremberg. Of bronze. About 1520.

Bode, *Geschichte*, p. 158.
Daun, *P. Vischer*, p. 54.

ADAM KRAFFT, ABOUT 1450–1507

2542 MADONNA AND CHILD. Group on the corner of a private house in the Bindergasse, Nuremberg. Of stone.

Daun, *P. Vischer*, p. 123.

2543, 2544 FOURTH AND SEVENTH STATIONS OF THE CROSS. Two of the seven reliefs formerly set on sandstone pillars on the road to St. John's Cemetery, and now in the Germanic Museum, Nuremberg. Of stone. 1490.

2543 CHRIST'S MEETING WITH ST. VERONICA; fourth station.

2544 THE DEAD CHRIST WITH THE THREE MARYS and others; seventh station.

Daun, *P. Vischer*, pp. 88, 91.

PANCRATZ LABENWOLF, 1492–1563

2545 THE LITTLE GOOSEMAN. Statuette on a fountain in the Gänsemarkt, Nuremberg. Of bronze. About 1550.

Daun, *P. Vischer*, p. 71.

NICOLAS (LERCH) VON LEYDEN, XV CENTURY

2546, 2547 JACOB OF LICHTENBERG, Count of Hanau, and his favorite, BARBE OF HOTTENHEIM. Portrait-busts

originally placed over a door in the Chancellerie, Strassburg, built 1463; later they were moved to the Museum of the Library, and destroyed by fire, 1870.

Müntz, *Le Musée d'art*, p. 116.

VEIT STOSS, ABOUT 1440–1533

2548, 2549 KNEELING ANGELS, bearing candelabra. In the Frauenkirche, Nuremberg.

Rotermundt, Sale Catalogue of Casts, No. 36.

2550 A–G. THE SEVEN JOYS OF THE VIRGIN. Circular reliefs attached to the frame of the "Annunciation," in the choir of the Church of St. Lorenz, Nuremberg. Of wood. 1518.

A. Betrothal of the Virgin.

B. Diffusion of the Holy Spirit.

C. Nativity.

D. Adoration of the Kings.

E. Resurrection of Christ.

F. Ascension of Christ.

G. Coronation of the Virgin.

Daun, *Veit Stoss*, p. 61.

2551 THE "ROSARY." Relief in the Germanic Museum, Nuremberg. Of wood. About 1500.

In the central portion a wreath of roses surrounds God the Father, the Madonna, and various Saints. Below is a representation of the Last Judgment. In the border, beginning at the lower right-hand corner, the small reliefs represent: the Creation of Eve; Adam and Eve in the Garden; Cain slaying Abel (should follow the next scene); the Expulsion of Adam and Eve from the Garden; Abraham's Sacrifice; Moses receiving the Laws; the Parents of the Virgin; the Presentation of the Virgin in the Temple; the Visit of the Virgin to Elizabeth; the Nativity; the Adoration of the Kings; the Presentation in the Temple; Christ's Entry

into Jerusalem; the Last Supper; Christ in the Garden of Gethsemane; twelve Saints and Fathers of the Church; the Betrayal of Christ; Pilate washing his Hands; the Scourging of Christ; Christ mocked; the Raising of Lazarus; Christ restoring a Woman to life; the Resurrection; and the Ascension of Christ.

Daun, *Veit Stoss*, pp. 41, 49.

2552 BETRAYAL OF CHRIST. Relief in the ambulatory of the Church of St. Sebald, Nuremberg. Of stone. Dated 1499.

Daun, *Veit Stoss*, p. 38.

2553 EFFIGY OF A SAINT. In the Germanic Museum, Nuremberg. About 1490.

Daun, *Veit Stoss*, p. 52.

2554 FORGE OF ST. ELIGIUS. Relief formerly in Nuremberg. Of wood.

Rotermundt, Sale Catalogue of Casts, No. 10.

PETER VISCHER, ABOUT 1460–1529

2555 MONUMENT OF ST. SEBALD, in the Church of St. Sebald, Nuremberg. Of bronze; the sarcophagus of silver. Made in 1508–1519, by Peter Vischer and his sons. On the sides of the base are reliefs of the miracles of St. Sebald, when he turned the water to wine, caused the earth to swallow an unbeliever, made icicles burn, and restored sight to a poor man. At the front of the base is a statuette of St. Sebald, and at the back, Peter Vischer. At the corners are Nimrod, Perseus, Hercules, and Samson; and on the sides, Strength, Moderation, Prudence, and Justice. The statuettes midway on the columns are the twelve Apostles, and above them are Old Testament Prophets and the Fathers of the Church. A small figure of the Christ Child surmounts the whole.

In Gallery 38.

Daun, *P. Vischer*, pp. 27 ff.

2556 MONUMENT OF JOHANN CICERO AND JOACHIM I of Brandenburg. In the Cathedral, Berlin. Of bronze.

Designed by Peter Vischer, and finished in 1530 by Hans Vischer.

Daun, *P. Vischer*, p. 68.

2557 TOMB OF COUNT HERMANN VIII, of Henneberg, and his wife, Elizabeth of Brandenburg. In the Stiftskirche, Römhild. Of bronze. About 1508.

Daun, *P. Vischer*, p. 23.

2558 KING ARTHUR OF ENGLAND. One of the statues surrounding the tomb of Emperor Maximilian, in the Hofkirche, Innsbruck. Of bronze. Dated 1513.
Cast presented by Mr. Augustus Saint-Gaudens.

Daun, *P. Vischer*, p. 47.

2559 COUNT OTHO IV, of Henneberg. Statue forming his monument, in the Stiftskirche, Römhild. Of bronze. Commissioned 1487.

Daun, *P. Vischer*, p. 11.

2560 CORONATION OF THE VIRGIN. Relief in the Cathedral, Erfurt. Of bronze. 1521.

Daun, *P. Vischer*, p. 52.

PETER VISCHER THE YOUNGER, 1487–1528

2561 THE NUREMBERG MADONNA. Statue in the Germanic Museum, Nuremberg. Of wood; supposed to be a model for a work in bronze. About 1521. Attribution questioned.

Daun, *P. Vischer*, p. 40.

HANS VISCHER, ABOUT 1488–1549

2562 APOLLO. Statuette designed for a fountain, and now in the new court of the Rathaus, Nuremberg. Of bronze. Dated 1532.

Daun, *P. Vischer*, p. 70.

BY AN UNKNOWN ARTIST OF THE NUREMBERG SCHOOL

2563 PIETÀ. Group of the Madonna with the body of Christ, in the St. Jakobs-Kirche, Nuremberg. Of wood. Beginning of the sixteenth century.

Bode, *Geschichte*, p. 129.

FLEMISH

(IN GALLERY 37)

TOMMASO VINCITORE DA BOLOGNA, DIED ABOUT 1536

2580 TOMB OF COUNT ENGELBERT II of Nassau, and his wife, Limburg of Baden, in the Protestant Church, Breda. Above the effigies of the deceased is a platform bearing the armor of the Count, and supported at the corners by kneeling figures of Cæsar, Regulus, Hannibal, and Philip of Macedon. Base and platform of black marble; the figures of Italian alabaster. Between 1504 and 1536.

Van Ysendyck, *Documents classés*, Ser. 1, III, Litt. T, pl. 9.

JAN DE ZAR, SECOND HALF OF XVI CENTURY

2581, 2582 WILIBALD IMHOFF, and his wife ANNA. Portrait-busts in the Kaiser Friedrich Museum, Berlin. Of terracotta, originally painted.

Bode and Tschudi, *Bildwerke*, Nos. 418, 419.

BY AN UNKNOWN FLEMISH ARTIST

2583 TABLET OF THE TOMB OF WILLEM VAN GAELLEN. In the Protestant Church, Breda. Of brass. Executed after 1539.

MODERN SCULPTURE

The following-named casts are included in the collection, but, with the exception of 2607, they cannot be exhibited for the present, owing to the lack of an appropriate room for casts of modern sculpture.

ANTOINE LOUIS BARYE, 1796–1875

2600 LION CRUSHING A SERPENT. Bronze group in the Garden of the Tuileries, Paris. 1832–1835.
Cast presented by the French government.
De Kay, *Barye*, pl. 24.

PAUL DUBOIS, 1829–1905

2601 ST. JOHN THE BAPTIST as a child. Statue in the Luxembourg, Paris. Of bronze. 1863.
Bénédite, *Les sculpteurs français contemporains*, pl. 12.

2602 FLORENTINE SINGER. Statue in the Luxembourg, Paris. Of bronze. 1865.
Gonse, *La sculpture française*, p. 305.

2603 LOUIS PASTEUR. Portrait-bust.

2604 THE DUC D'AUMALE. Portrait-bust.

2605 PAUL BAUDRY. Portrait-bust. 1878.

2606 DR. J. PARROT. Portrait-bust. 1875.
Casts 2601–2606 presented by Mme. Dubois.

AUGUSTE RODIN, 1840–

2607 LE PENSEUR. Colossal seated figure, designed to crown the doorway, called the Gate of Hell, for the Musée des Arts Decoratifs, Paris. Now in the Place du Panthéon, Paris. Of bronze. Soon after 1880.

Cast presented by André Saglio, Commissioner of Fine Arts of the French government at the St. Louis Exposition, 1904.

In Gallery 17.

Mauclair, *Auguste Rodin*, p. 26.

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ARRANGED ACCORDING TO THE PLACES IN WHICH THE ORIGINALS OF THE CASTS IN THIS COLLECTION ARE AT PRESENT TO BE FOUND. UNLESS OTHERWISE SPECIFIED, THE NUMBERS GIVEN REFER TO THE CASTS, NOT TO THE PAGES.

ADEL

CHURCH OF ST. JOHN THE BAPTIST. Capitals, 1541–1543.

AEGINA

MUSEUM. Fragment of a grave relief with two women, 434.

AIX

CATHEDRAL OF ST. SAUVEUR. Doors of the west façade, 2046.

MUSEUM. Statue of a Persian, Hellenistic period, 789.

AMIENS

CATHEDRAL. Sculptural details, 1680–1682; details from the choir stalls, 1683–1687; effigies of Bishop Geoffroy d'Eu, and Archbishop Evrard de Fouilloy, 1688, 1689.

AMSTERDAM

ROYAL PALACE. Caryatids by Arthur Quellin, 2164–2167.

ANET

CHÂTEAU. Figures over the entrance by Goujon, 2047, 2048; door panel now in the École des Beaux-Arts, Paris, 2049.

ANTWERP

CHURCH OF ST. PAUL. Panels, 2168–2170.

ARLES

CHURCH OF ST. TROPHIME. Model of the Porch, 1443; capitals from the Cloister, 1444, 1445.

AROLSEN

MUSEUM. Statuettes: Zeus, 1074; Herakles and the lion, 1092; Apollo, 1115; Aphrodite, bronze, 1136–1138; a bull, 1166.

ATHENS

AKROPOLIS. Model, 475.

AKROPOLIS MUSEUM. Statues: a boy, style of Kritios, 450; torso of Selene, from the Parthenon, 483; part of the torso of Poseidon, from the Parthenon, 487; torso of Ilissos, from the Parthenon, 492.

Busts: head of Athena, from the old temple of Athena on the Akropolis, 438; a youth, 476.

Reliefs: a youth mounting a chariot, 442; head of Hermes, 443; the mourning Athena, 463; slabs from the Parthenon frieze, 530; Athena and a god, heading of a decree, 535; Athena, a worshipper and a shield-bearer, heading of a decree (?), 536; a sacrifice to Athena, votive relief, 537; fragment, with Athena crowning a mortal, 538; slabs from the balustrade of the

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Miscellaneous: fragment of a drapery from the Parthenon (?), 501; antefix in the form of a Gorgon's head, 1183.

Choragic Monument of Lysikrates. Full size cast, 1237; small model, 1238; frieze, 1239.

Choragic Monument of Thrasyllos. Relief with two half wreaths, 1252.

Dionysiac Theatre. Section of a round altar, 888; throne, 1343.

The Erechtheion. Porch of the Maidens, 1203; architectural details, 1204–1225.

The Kerameikos. Stelae: of Hegeso, 618; of Dexileos, 630; of Korallion, 635; of Demetria and Pamphile, 636; of a woman with an oinochoë, 640; monument, a Molossian hound, 644; akroterion of the stele of Agathon and Sosikrates, 668.

National Museum. Statues: archaic woman from Delos, 349; Nike from Delos, 351; archaic Apollo (?) from Melos, 352; draped female torso, archaic, 437; sculptures from the Temple of Asklepios at Epidauros, 683–687; Hermes from Andros, 707; fragments from the Temple of Athena in Tegea, 716–721; youth crowning himself, 760; warrior from Delos, 805; Themis from Rhamnus, 810; Poseidon from Melos, 811; part of a statue of Asklepios, 815; Dionysos from Sikyon, 827; a youth, Roman period, 938.

Statuettes: small copies of Parthenon figures, found at Eleusis, 509–511; Varvakeion Athena, 531; Lenormant Athena, 532.

Busts: archaic female, from Delos, 370; Apollo (?), from Boeotia, 397; a youth, from Epidauros, 398; archaic female, from Boeotia, 399; colossal, of Dionysos, from Ikaria, 431; Apollo, found near the Olympieion, 459; Hera (?), from Argos, 593; Eubouleus (?), by Praxiteles, 693; ditto, copy, 694; Apollo, from Laurion, 712; Athena, 765; female, from Delos, 768; Hygeia (?), 769; Demeter, from Lykosoura, 821; Artemis, from Lykosoura, 822; Amytos, from Lykosoura, 823; Hermarchos, 898; a pugilist, 906.

Reliefs: archaic bronze, from Olympia, 390; Eleusinian slab. 577; a seated female figure, from Ikaria, 580; heads of Athena (?) and an Amazon, metopes from Argos, 594, 595; Asklepios on a throne, from Epidauros, 689; reliefs from Mantineia, 705; relief in imitation of oriental style, 773; with dancing girls, 881, 882; nine winged figures with candelabra, etc., 885; votive, to Asklepios, 911; of Pan, Hermes, and the Nymphs, 913; of Apollo, Artemis, and a worshipper, 914; of Apollo and two muses, 915; of a muse (?) leaning on a pillar, 916; of Herakles and the muses, 917; with four figures, 922; with surgical instruments, 931; fragment of a vase-shaped object, 932.

Grave monuments: from Orchomenos, by Alxenor, 384; of Aristion, 435; of a warrior, from Ikaria, 436; fragment with a youth carrying a disk, 439; of a young horseman. 440; of Vekedamos, 613; of Polyxene, 614; of a youth with a hare and an apple, 616; of a man with a staff, 619; of Agathokles, 620; of a woman standing, 621; of a youth with his slave, 622; of Amphotto, 625; an akroterion from Trachones, 631; stele of Archestrate, 632; of Ameinokleia, 634; of a young hunter, 637; of Philino, 638; from the Kerameikos, 639; grave relief called the

"Death of Sokrates," 645; stele with a sepulchral banquet, 647; of Aristogeiton, 648; gravestone in the form of a lekythos, 649; stele of Kallias, 653; shoulder of an amphora, from a grave, 660; akroterion from the stele of those who fell in the Corinthian war, 662; akroterion of the stele of Onesicha, 665; ditto, of Nike, 667; part of the stele of Deinias and Philokrates, 669; of Mnesistrate, 670; of Theophile, 673; of Epikrates, 674; of Erine, 675; of Mikines, 676; of Philippos, 677; two goats butting, from a stele (?), 678; stele with a crown of ivy, with inscription, 880.

Miscellaneous: a hand holding a kantharos, from Ikaria, 432; akroterion, Nike, from Epidauros, 688; fragment of drapery from Lykosoura, 824; cornice from an altar, 1184; akroterion from Sunion, 1195; portion of the cyma moulding from the Heraion, 1230; small pillar with a siren, 1342; Roman table-leg from the Dipylon, 1349.

Old Cathedral. Reliefs representing the Athenian calendar, 887; Roman relief with wreaths and fillets, 959; part of a Roman Doric frieze, 1304.

Parthenon. Model, 476; metopes, 512, 529; west frieze, 530; architectural details, 1196–1202.

Temple of Nike Apteros. Half of an Ionic capital, 1228.

Theseion. Metopes, 541, 542.

Miscellaneous. Lamp in the form of a ship, 1171; half of an Attic-Ionic capital, 1180; half of an Ionic capital found in the Erechtheion, 1256; moulding, late Greek, 1262; fragment of a frieze, with palmettes and lotos flowers, 1265; terracotta antefix with the head of Athena, 1382.

AUTUN

Cathedral of St. Lazare. Capital, 1446.

BAMBERG

Cathedral. Capitals, 1473–1478.

BANBURY

Reindeer Inn. Portion of a ceiling, 2180.

BARFRESTON

Church. South doorway, 1544.

BAYONNE

Cathedral. Knocker, 1690.

BEAUVAIS

Cathedral. Panels of the south door, 2050, 2051.

BERLIN

Cathedral. Tomb of Johann Cicero, by Peter and Hans Vischer, 2556.

Ethnographical Museum. Metope from Troy, 872.

Kaiser Friedrich Museum.

Statue: of the young St. John, by Michelangelo, 2319.

Busts: Marietta Strozzi, by Desiderio, 2267; a princess of Urbino, by Desiderio, 2268; Lodovico III Gonzaga, by Donatello, 2294; a Neapolitan princess, by Laurana, 2313; Niccolò Strozzi, by Mino da Fiesole, 2340; a young Florentine woman, by Mino da Fiesole, 2343; an unknown man, by A. Rossellino, 2383; Teodorina Cibò, by Romano, 2418; Pope Gregory XIII, Roman school, 2424; Pietro Zeno, by Vittoria, 2431; Wilibald and Anna Imhoff, by Jan de Zar, 2581, 2582.

Reliefs: Faith, by Mino da Fiesole, 2348; Madonna and Child, by Mino da Fiesole, 2351; Cosimo de' Medici the elder, by Verrocchio, 2404; Beatrice of Aragon, by Verrocchio, 2405; the Entombment of Christ, by Verrocchio, 2407; tabernacle, by Bregno, 2421; St. John the Evangelist and his school, by Bellano, 2426; Madonna and Child and Saints, by J. Sansovino, 2430; angels with symbols of the Passion, 2433; Madonna and Child and donors, Venetian school, 2435; God the

Father blessing, Venetian school, 2436.

ROYAL MUSEUM. Statues: a wounded Amazon, 589; bronze, of a boy, 602; the praying boy, so called, 735; dancing maenad, 828; torso of Marsyas, 834.

Statuettes: Apollo, archaic, 1078, 1079; Hermes Kriophoros, 1081-1083; Athena, 1084; archaic Etruscan goddess, 1089; winged figure from an Etruscan chariot, 1090; a warrior, 1098; a kanephoros (basket-bearer), 1101; Hermes resting, 1123; Aphrodite adorning herself, 1127; infant Herakles with a serpent, 1146; satyr, 1150, 1151; a young athlete, 1158; seated dog, from Asia Minor, 1165.

Busts: head of an Egyptian portrait-statuette, 23; an Egyptian priest, 46; a youth (or Aphrodite?) from Kythera, 400; a bearded man, from Athens or Aegina, 441; female head resembling the Venus Genetrix, 569; Plato, 779; female head from Pergamon, 803; a youth, from Tarentum, 860; female, third century, 861; ditto, second century, 862; double bust of Sokrates and Seneca, 973; a youth, Roman, 990.

Reliefs: birth of Erichthonios, archaic, 444; the hunt of the Kalydonian boar, from Melos, 466; Athena with a Nike, from Athens, 539; reliefs from the Pergamon altar, 803; votive, to Zeus Meilichios, 908; to Zeus Hypseistos, 909; of Eutychia, 910; to Kybele, 918; to the nymphs and all the gods, 920; votive, with a man and a boy adoring a serpent, 923; of the victor in a chariot race, 925; Nike pouring a libation to Apollo, 996.

Grave monuments: Chaldaean, of King Sargon, 108; archaic, from Chrysapha, 403; head of a youth from a stele, 615; a bearded man, part of a stele from Karystos, 623; of Mynno, 624; of a girl with a casket, from Venice, 629; fragment of a stele from Eretria, 641; stele with a mourning handmaid, 643.

Miscellaneous: vase, Augustan period, 1169; gold bracelet in the form of a serpent, 1170; cinerary urn, Etruscan, 1175; ditto, Italic, 1176; scroll decoration from the monastery of Syriani, 1261; section of a terracotta cornice, 1375; terracotta antefix with a female head, 1380.

IN PRIVATE POSSESSION. Head of the Knidian Aphrodite, 699; statuette of Aphrodite, 1128; small head of Aphrodite, 1140.

BIRKIN

CHURCH. Details, 1545–1547.

BLOIS

CHURCH OF ST. LAUMER. Capital, 1691.

BOLOGNA

CHURCH OF SAN DOMENICO. Capitals from the tomb of Taddeo Pepoli, 1800 A-C; details from the Tartagni monument, by Ferrucci, 2304 A-C.

CHURCH OF SAN PETRONIO. Sculptures from the doorway, by Jacopo della Quercia, 2358 A-E.

MUSEO CIVICO. Head of the "Lemnian" Athena, 565.

BORDEAUX

CATHEDRAL. Pier from the north door, 1692.

BOSTON

MUSEUM OF FINE ARTS. Sculptures from Assos, 362, 369; akroterion of a stele, 663; ideal female head, 690.

BOURGES

CATHEDRAL. Lintel, 1693.

BREDA

PROTESTANT CHURCH. Monument of Count Borgnival, 2171; detail from the monument of Dirck van Assendelfft, 2172; tomb of Engelbert II of Nassau, 2580;

tomb tablet of Willem van Gaellen, Flemish school, 2583.

BREMEN

RATHAUS. Detail of a staircase, 2119.

BRESCIA

MUSEO CIVICO. Panel from the tomb of Marcantonio Martinengo, 2001.

MUSEO PATRIO. Nike of Brescia, 747.

BRIVES

CHURCH OF ST. MARTIN. Capital, 1447.

BRUGES

CHURCH OF NOTRE-DAME. Madonna and Child, by Michelangelo, 2323.

BRUNSWICK

MUSEUM. The Mantuan vase, Roman, 1167.

CADENABBIA

VILLA CARLOTTA. Group of Cupid and Psyche, by Canova, 2438.

CAEN

CHURCH OF NOTRE-DAME. Detail, 1694.

CHURCH OF ST. PIERRE. Capital, 1695; panel in a chapel, 2052.

CAIRO

MUSEUM. Panels from the tomb of Hesy at Sakkara, 1, 2, 3; statue called the Sheik el-Beled, found at Sakkara, 4; side of the sarcophagus of Khufu-Ankh, 5; statue of King Khafra, found in the Temple of the Sphinx, 6; head from a portrait statue of an official, V-VI dynasty, 20; offering-stela of Antef, found at Abydos, 21; portrait of the Queen of Punt, from the temple at Der el-Bahari, 26; head of a Queen of the XVIII dynasty, found at Karnak, 32; statue of Queen Amenertais, found at Karnak, 42; head from a statue of Taharka, found at Luxor, 43; statuette of a kneeling figure holding a shrine; found at Mit Rahineh, 44; Hathor, in the form of a cow, protecting Psamtik, from his tomb at Sakkara, 48; seated statuette of Osiris, from the same, 49; seated statuette of Isis, from the same, 50; stela representing the god Horus overcoming the powers of evil, found at Alexandria, 51; stela inscribed with the Decree of Canopus, found at Tanis, 52.

HOUSE OF SHEIK EL-SADAT. Panels, 1618–1620.

MOSQUE OF IBN TULÛN. Panel, 1621.

MOSQUE OF KÂÏT-BEY. Details, 1622–1632.

MOSQUE OF MÊDÂN EZ-ZÂHIR. Details, 1633, 1634.

MOSQUE OF MELBAS EL-HAYAT. Brackets, 1635, 1636.

MOSQUE OF SHEIK EL-GIOUCHI. Half-spandrel, 1637.

MOSQUE OF SHEIK METOUALI. Details, 1638, 1639.

MOSQUE OF SULTÂN BARKÛK. Details, 1640–1644.

MOSQUE OF SULTÂN HASAN. Details, 1645–1648.

OKELLA AZHAR. Details, 1649–1651.

OKELLA KÂÏT BEY. Details, 1652 A, B.

MISCELLANEOUS. Saracenic details, 1653–1663.

CANDIA

MUSEUM. From the Palace of Knossos: relief of a male figure with a fleur-de-lis crown, 251; fragments of reliefs of men, 252, 253; fresco of a scene from the Palace Circus, 256; cult objects and ornaments in faïence, 257–278; head of a bull in relief, 279; head of a lioness, 280; amphora, 282; alabaster vase, 283; friezes, 284, 285; lamp, 286; weight of gypsum, 288; Triton shell, 289; marble vase, 290; marble rhyta or fillers, 291–294; tablets with inscriptions, 296, 297.

Harvesters' vase from the Palace of Hagia Triada, 254; fragment of a pyxis, 255; small

column, from the northeast house at Knossos, 287; steatite libation-table, from the Diktaean Cave, Crete, 295.

CANTERBURY

CATHEDRAL. Detail of ornament, 1872.

CASSEL

MUSEUM. Etruscan statuette of Athena, 1085; archaic statuette of Herakles, 1091; statuette of an athlete, 1095; head of Serapis, 1111.

CHALONS-SUR-MARNE

CHURCH OF NOTRE-DAME. Capital, 1448.

CHANTILLY

CHÂTEAU. Reliefs of the Evangelists from Écouen, by Goujon, 2487 A-D.

CHARTRES

CATHEDRAL OF NOTRE-DAME. Sculptural details, 1696–1700; architectural details, 1701–1704; pilasters from the ambulatory wall, 1705–1709.

CHESTER

CATHEDRAL. Details, 1873, 1874.
STANLEY HOUSE. Details, 2181–2184.

CHRISTIANIA

HISTORICAL MUSEUM. Scandinavian wood carvings from churches, 1591–1595.

CLERMONT-FERRAND

CHURCH OF NOTRE-DAME-DU-PORT. Doorway of the south transept, 1449.

COIMBRA

CHURCH OF SANTA CRUZ. Pulpit by Jean de Rouen, 2490.

COLOGNE

MUSEUM. Panels of Gothic wood carving, 1835–1837.

CONSTANTINOPLE

IMPERIAL MUSEUM. Greek sarcophagus from Sidon, 654; Hermaphrodite from Pergamon, 804; inscription from a stele from the Temple of Herod at Jerusalem, 1394.

COPENHAGEN

MUSEUM OF NORTHERN ANTIQUITIES. Wood carvings from Iceland, 1600–1608.
NY-CARLSBERG GLYPTOTHEK. Statue of a poet, 891.

CORBEIL

CHURCH OF NOTRE-DAME. Corbels, 1450, 1451.

CORDOVA

MOSQUE. Panels, 1664, 1665.

CREMONA

CATHEDRAL. Reliefs of martyrs by Amadeo, 2412.
MUNICIPIO. Detail from a chimney-piece, by Pedone, 2002.
PALAZZO TRECCHI. Capitals, 2003–2006.

DELPHI

MUSEUM. The charioteer of Delphi, 462.

DIDYMA

TEMPLE OF APOLLO. Architectural fragments, 1240–1245.

DIJON

CHURCH OF ST. MICHEL. Pedestal in the central doorway, 2053.
MUSEUM. Mourners from the tomb of Philippe le Hardi, 2501 A-L.

DONZY

CHURCH OF NOTRE-DAME-DU-PRÉ. Capital, 1452.

DORDRECHT

GROOTE KERK. Panels from the choir stalls, 2173 A-L.

DORPAT

VON LIPHARDT COLLECTION. Relief of St. Jerome at prayer, by Desiderio, 2277.

DORTMUND

IN PRIVATE POSSESSION. Statuette of a boy sleeping, 1163.

DOVER

MUSEUM. Balusters from Dover Castle, 1537, 1538.

DRESDEN

ALBERTINUM. Head of an athlete, from Perinthos, Thrace, 452; athlete pouring oil into his hand, 564; Lemnian Athena, 565; Asklepios or Zeus, from Antium, 581; an Amazon from Salamis, 582; Chigi head of the Diadumenos, 588; athlete, Polykleitan style, 598; satyr, statue, 710; statue of a matron, 754; Athena Promachos, archaistic statue, 991; pedestal of a tripod or candelabrum, 995; square altar from the Chigi collection, 1009; primitive female statuettes, 1070–1072.

DURHAM

CATHEDRAL. Knocker, 1548.

ÉCOUEN

CHÂTEAU. Architectural details, 2054–2058.

ELEUSIS

TEMPLE OF DEMETER. Colossal capital from the Propylaia, 1280; part of an anta capital, from the Propylaia, 1281.

ELY

CATHEDRAL. Details, 1875, 1876.

ENKHUIZEN

WESTERKERK. Part of the choir screen and details, 2174 A-V.

ERFURT

CATHEDRAL. Relief of the Coronation of the Virgin, by Peter Vischer, 2560.

ÉVREUX

CATHEDRAL OF NOTRE-DAME. Screen in a chapel, 2059.

FAENZA

PINACOTECA. Bust of St. John the Baptist as a boy, by A. Rossellino, 2392.

FIESOLE

CATHEDRAL. Salutati monument, by Mino da Fiesole, 2338; altar piece, by Mino da Fiesole, 2347.

FLORENCE

ACCADEMIA DELLE BELLE ARTI. Head from the colossal statue of David, by Michelangelo, 2330; relief of the Madonna adoring the Child, by Andrea della Robbia, 2365.

BAPTISTERY. East doors by Ghiberti, 2306; frame and details of the north door, 2307 A-I.

BARGELLO. Statues: St. John the Baptist as a child, by Benedetto da Maiano, 2243; St. George, by Donatello, 2283; David, by Donatello, 2286; St. John the Baptist, by Donatello, 2287; Cupid, by Donatello, 2288; Bacchus, by Michelangelo, 2320; David (or Apollo), by Michelangelo, 2325; the wounded Adonis, by Michelangelo (?), 2328; St. John the Baptist as a child, by A. Rossellino, 2381; David, by Verrocchio, 2399; Mercury, by Giovanni da Bologna, 2422; Bacchus and a faun, by J. Sansovino, 2429.

Busts: Pietro Mellini, by Benedetto da Maiano, 2244; Filippo Strozzi, by Benedetto da Maiano, 2245; a young woman, by Desiderio, 2269; a young boy, by Desiderio, 2270; the young Gattamelata, so called, by Donatello, 2292; Niccolò da Uzzano, by Donatello, 2293; Brutus, by Michelangelo, 2331; Giovanni de' Medici, by Mino da Fiesole, 2339; Piero de' Medici, by Mino da Fiesole, 2341; Rinaldo della Luna, by Mino da Fiesole, 2342; a young warrior, by A. Pollaiuolo, 2354; Matteo Palmieri, by A. Rossellino, 2382; Francesco Sassetti, by A. Rossellino, 2391; a young woman with a flower, by Verrocchio, 2402; Piero di Lorenzo de' Medici (?), by Verrocchio, 2403; Niccolò Macchiavelli, Florentine school, 2411.

Reliefs: the Crucifixion, by Bertoldo di Giovanni, 2250; Lamentation, by the same, 2251; Abraham's sacrifice, by Brunelleschi, 2252; arms of the Spinelli, by the same, 2253; Perseus and Andromeda, by Cellini, 2255; a lady of Lucca, by Civitali, 2259; Faith, by Civitali, 2262; small bronze door, by Vincenzo Danti, 2265; an unknown man, by Desiderio, 2274; the Crucifixion, by Donatello, 2299; Abraham's sacrifice, by Ghiberti, 2309; Madonna and Child and St. John, by Michelangelo, 2333; satyr-mask, by Michelangelo, 2335; Madonna and Child (circular), by Mino da Fiesole, 2349; ditto (rectangular), by Mino da Fiesole, 2350; the Madonna of the Architects, by Andrea della Robbia, 2364; Madonna and Child, circular relief, by Andrea della Robbia, 2368; bust of a young woman, by Luca della Robbia, 2375; Madonna and Child, by A. Rossellino, 2387; the Worship of the Shepherds, by A. Rossellino, 2390; Madonna and Child, by Verrocchio, 2406.

Miscellaneous: niche from the Palazzo Cepparello, by Benedetto da Rovezzano, 2013; bronze model of Perseus, by Cellini, 2256; model of Hercules and Antaeus, by Antonio Pollaiuolo, 2353; effigy of Mariano Sozzino, by Vecchietta, 2397.

Campanile. Panel called Agriculture by Andrea Pisano, 1801; head of Jeremiah, by Donatello, 2290; head of St. John the Baptist, by Donatello, 2291; Tubal Cain, relief by Luca della Robbia, 2377.

Casa Buonarroti. Relief of the Battle of the Lapiths and Centaurs, by Michelangelo, 2332.

Casa Ricasoli. Madonna adoring the Child, by a pupil of Andrea della Robbia, 2370.

Cathedral. Details from the Porta della Mandorla by Niccolò d'Arezzo, 2007 A-G; head of a prophet, called Poggio Braccio-lini, by Donatello, 2289; reliefs from the reliquary of St. Zenobius, by Ghiberti, 2308 A-D; Pietà, or Deposition, by Michelangelo, 2327; heads of the Madonna and three angels, by Nanni di Banco, 2352 A-D; doors of the New Sacristy by Luca della Robbia, 2372; relief of the Resurrection, by Luca della Robbia, 2376.

Church of the Annunziata. Reliefs of scenes from the Passion, by Giovanni da Bologna, 2423 A, B.

Church of the Ognissanti. Coronation of the Virgin, by the della Robbia school, 2379.

Church of Or San Michele. Relief of the Death and Assumption of the Virgin, and details of the frame of the tabernacle by Orcagna, 1802 A-F.

Church of San Francesco dei Vanchetoni. Bust of St. John the Baptist, by A. Rossellino, 2384; bust of the Christ Child, by A. Rossellino (?), 2394.

Church of San Lorenzo. Christ Child, from the Altar by Desiderio, 2279; bust of St. Lorenzo, by Donatello, 2295; Medici tombs, by Michelangelo, 2314, 2315 A, B; Madonna and Child, by Michelangelo, 2326; candelabrum, by Michelangelo, 2334.

Church of San Miniato. Monument of Cardinal Jacopo of Portugal, by A. Rossellino, 2380.

Church of Santa Croce. Details from the frame of Donatello's Annunciation, 2010 A, B; pulpit by Benedetto da Maiano, 2241; Marsuppini monument, by Desiderio, 2266; tabernacle by Mino da Fiesole, 2345; the Madonna del Latte, by A. Rossellino, 2388; head from the effigy of Leonardo Bruni, by B. Rossellino, 2396.

Church of Santa Maria Novella. Relief of the Madonna and Child, by Benedetto da Maiano, 2246.

Church of the Santa Trinità. Details from an altar by Benedetto da Rovezzano, 2011 A, B; tomb of Benozzo Federighi, by Luca della Robbia, 2373.
Church of the Santi Apostoli. Detail of the sarcophagus of Oddo Altoviti, by Benedetto da Rovezzano, 2249.
Church of the Santo Spirito. Capitals from the Sacristy, 2008, 2009.
Hospital of the Innocents. Sculptures by Andrea della Robbia: the Annunciation, 2359; four infants, 2360–2363.
Loggia dei Lanzi. Judith and Holofernes by Donatello, 2284.
Loggia di San Paolo. Meeting of St. Francis and St. Dominic, by Andrea della Robbia, 2367.
The Misericordia. Madonna and Child, by Benedetto da Maiano, 2242.
Museo Archeologico. The Idolino, 596; female head, with akanthos leaves, 863; head of a bronze horse, 1001; Etruscan warrior, archaic statuette, 1097; detail of the Renaissance pedestal of "the Idolino," 2012.
Opera del Duomo. Bust of Brunelleschi by Buggiano, 2254; reliefs from the Singing Gallery by Donatello, 2297 A-C; the Singing Gallery by Luca della Robbia, 2371.
Palazzo Gianfigliazzi. Shield of the family, by Desiderio, 2280.
Palazzo Panciatichi. Madonna and Child, relief by Desiderio, 2275.
Palazzo Vecchio. Doorway by Benedetto da Maiano, 2014; boy with a fish, by Verrocchio, 2400.
Uffizi. The Apollino, 711; Niobe and her youngest daughter, 726; a Niobid, 727; head of a giant, called "the dying Alexander," 806; satyr playing the scabellum, 832; the so-called "Arrotino," 833; two wrestlers, 845; relief with a Dionysiac scene, 877; bust of an unknown man, called Seneca, 907; reliefs from the Medici vase, 1004.
Via della Scala. Madonna and Child and Saints, by Andrea della Robbia, 2369.
Via della Spada. Madonna and Child, by Antonio Rossellino, 2389.
Miscellaneous. Statuette of Aphrodite girding herself, 1139.

FONTAINEBLEAU

Palace. Dado panel from the Gallery of Francis I, 2060; relief of Diana, by Goujon, 2488.

FORLI

Church of San Biagio. Head from the effigy of Barbara Manfredi, by Ferrucci, 2305.

FREIBERG

Cathedral. Tympanum of the "Golden Portal," 1479.

FREISING

Cathedral. Column, sculptured, 1480; capital, 1481.

GELNHAUSEN

Pfarrkirche. Details, 1482–1492.
Miscellaneous. Romanesque details, 1493–1495.

GENOA

Albergo dei Poveri. Relief of the Madonna and the dead Christ, by a pupil of Michelangelo, 2337.

GHENT

Corbels, 1859, 1860.

GORTYNA

Law code of Gortyna, 446.

GRANADA

Palace of the Alhambra. Details, 1666–1670.

GREAT MALVERN

Priory Church. Corbel, 1877.

HAARLEM

Church of St. Bavo. Panels from the choir screen, 1861, 1862.

THE HAGUE

Town Hall. Consoles from the façade, 2175–2178.

HILDESHEIM

Butchers' Guild House. Model of the façade, 2120; details from the façade, 2121–2123.

Cathedral. Reliquary, 1496; the "Easter column," 1497.

Church of St. Michael. Base and two capitals, 1498–1500; parts of the choir screen, 1501, 1502.

House on the Hoherweg, No. 427. Panels, 2124 A, B.

Timber Houses. Details, 2125, 2126.

HOLME

Detail of ornament, 1878.

INNSBRUCK

Hofkirche. Statue of King Arthur of England, by Peter Vischer, 2558.

JEVER

Palace. Ceiling panel, 2127; friezes from the monument of Edo Weimken, 2128 A, B.

KARNAK

Temple. Relief of Seti I at war with the Bedouins at Canaan, 34; model of the Great Hypostyle Hall, 54.

KIDRICH

Panels, 1863, 1864.

KNOSSOS

Palace. Throne in the council room, 281.

LAON

Cathedral of Notre-Dame. Details, 1710–1720.

Church of St. Martin. Effigy of the Abbess Jeanne de Flandre, 1721.

LEWES

Southover Church. Slab from the tomb of Gundrada, 1549.

LEYDEN

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Cathedral of St. Étienne. Half of the rood screen and details, 2061 A-D.

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Cathedral. Spandrels from the "Angel Choir," 1882; details, 1883–1888.

LISBON

Collection of the Duc de Loulé. Relief of a quadriga, 944.

LLANDAFF

Cathedral. Details, 1879–1881.

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Monastic Church. Details of the choir stalls, 1503, 1504.

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British Museum. Statues: Amenhetep III, found at Thebes, 29; squatting statue of Ken-nekht, 33; colossal, of Rameses II, from the Ramesseum, Thebes, 36; Rameses II, from Elephantiné, 37; seated, of Seti II, with emblem of Khnum, from Karnak, 39; Chares, archaic, from Branchidae, 353; seated female figure, archaic, from Branchidae, 354; archaic Apollo (?) from Boeotia (?), 395; the Strangford Apollo, 429; Choiseul-Gouffier Apollo, 460; Parthenon sculptures, 477–491, 494–500, 502–507; Nereids from the Nereid monument, 554–557; Roman copy of Myron's Diskobolos, 560; Diadumenos, after Polykleitos, 586; ditto, from the Farnese Collection, 587; Pan, Polykleitan style, 597; Nike sacrificing a bull, 612; Aphrodite of Ostia, 696; Mausolos, 739; Demeter from Knidos, 749; Apollo, bronze, 756; a boy, headless, 759; torso of Aphrodite, 819; Herakles with the apples of the Hesperides, 840; Aktaion attacked by his hounds, 844; boy, from a group of two quarreling, 847; girl playing huckle-

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the infant Dionysos, 1358; two canephori before a candelabrum, terracotta, 1361; a winged head, terracotta frieze, 1372.

Miscellaneous: prow of a boat with head of the goddess Hathor, 30; recumbent lion, Egyptian, from Nubia, 31; side of a small obelisk from Memphis, 47; Rosetta stone, 53; Chaldaean boundary stone, 107; black obelisk from Nimrûd, 144; fragment of threshold from the Palace of Sennacherib at Kouyunjik, 146; fragment of a tablet with Himyaritic inscription, 217; fragments from the Treasury of Atreus at Mykenae, 342–344; herma of Pan, 992; krater with reliefs, 1005; front of the sepulchral chest of Cornelia Servanda, 1010; sepulchral chest of Vernasia Cyclax, 1011; sepulchral chest of Silia Attica, 1012; base of a candelabrum, 1016; the Portland vase, 1168; lion's head from Ephesos, 1181; fragment of a lacunar with reliefs, 1185; ditto, 1186; volute of an Ionic capital, from Athens, 1229; Ionic column from the Nereid monument, 1232; double egg-and-dart moulding, from the same, 1233; tomb of Payava, 1234; detail of Lycian architecture, 1235; section of the cymatium of the Mausoleum at Halikarnassos, 1236; fragments from the temple of Artemis at Ephesos, 1246, 1247; Roman console with the figure of a Victory, 1299; moulding from a Roman sarcophagus, 1329; sphinx from a Roman table-support (?), 1346; Roman table-legs, 1350, 1351.

Chapel of St. Stephen. Detail, 1889.

Hampton Court. Reliefs of Augustus and Vitellius Caesar, by Giovanni da Maiano, 2310, 2311.

Lansdowne House. Wounded Amazon, 590; stele, 626; statue of Herakles, from Tivoli, 723; Hermes tying his sandal, 734.

Old Inner Temple Hall. Capitals, 1550, 1551.

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South Kensington Museum. Cupid kneeling, by Michelangelo, 2321; Jason, by a pupil of Michelangelo, 2336; Madonna and Child, by A. Rossellino, 2386.

Temple Church. Capital, 1552.

Westminster Abbey. Details, 1890–1904; ornament from the tomb of Henry VII, 2015.

In Private Possession. Relief of St. Cecilia, by Desiderio, 2273.

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Michaels-Capelle. Details, 1505–1513.

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Cathedral of San Martino. Head of St. Regulus, by Civitali, 2257; bust of Count Domenico Bertini, by Civitali, 2258; kneeling angels, by Civitali, 2261 A, B; detail of ornament from the altar, by Civitali, 2264; tomb of Ilaria del Carretto, by Jacopo della Quercia, 2357.

Church of San Frediano. Retable from the Trenta altar, by Jacopo della Quercia, 2356.

Church of San Romano. Relief from the monument of St. Romanus, by Civitali, 2260.

Church of the Santa Trinità. Madonna delle Tosse, by Matteo Civitali, 2263.

LUDLOW

Church of St. Lawrence. Poppy-head, 1905.

LYONS

Museum. Statuette of Herakles resting, 1145.

MAASTRICHT

Church of St. Servatius. Capitals, 1531–1536.

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Armeria Real. Model of the doorway of the Cathedral of Saragossa, 1919.

ROYAL MUSEUM. Head called "Pherekydes," found at Tivoli, 449; puteal with the birth of Athena, 508; sleeping Ariadne, 837; bust of Cicero, 963.

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CATHEDRAL OF ST. MARTIN. Details, 1852–1854.

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ANTIQUARIUM. Hermes and Dionysos, relief after Praxiteles, 692.

MANTES

CHURCH OF NOTRE-DAME. Detail, 1722.

MANTUA

MUSEUM. Mantuan Apollo, 464.

MARBURG

CHURCH. Panels, 1838–1840.

PALACE. Capitals from the Chapel, 1841–1845.

MILAN

CASTELLO SFORZESCO. Lombard capitals from Santa Maria d'Aurona, 1430–1432; effigy and reliefs from the tomb of Gaston de Foix, 2415 A–J.

CATHEDRAL. Tympanum by Hans von Fernach, 1803; architectural details, 1804–1807.

CHAPEL OF ST. AQUILINUS. End of an Early Christian sarcophagus, 1401.

CHURCH OF SANT' AMBROGIO. Detail of an Early Christian sarcophagus, 1402; details from the Lombard pulpit, 1436 A, B; architectural details, 1433–1435.

CHURCH OF SAN SATIRO. Detail of the frieze in the sacristy, by Caradosso, 2416.

OSPEDALE MAGGIORE. Window frame, 1808.

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CHURCH OF ST. PIERRE. Columns from the Cloister, 1453–1456; abaci of capitals, 1457–1461; detail of the lintel of the south door, 1462.

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MUNICH

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BAVARIAN NATIONAL MUSEUM. Knocker, 1514; Romanesque capitals, 1515–1521; Romanesque frieze 1522; columns from the Cathedral of Wurzburg, 1525, 1526, panels from an Italian chest, 2016 A-C; knocker from Berghausen, 2118; details from a doorway in Landshut, 2129 A–D; details of an altar, 2130, 2131; carved rafters, 2132–2138; panels of bridal chests, 2139, 2140; panel, 2141; ivory door of a cabinet, 2142; column from a choir stall, 2143; panels of a window frame, 2144 A–C; chair back, 2145; back and support of a chair, 2146 A, B; end piece of a tablet, 2147; small wooden column, 2148; tablet with frame and inscription, 2149; pilaster strips, 2150–2152; fragment of ornament from the old Hoftheater, 2153; ceiling panel from Passau, 2163.

GLYPTOTHEK. Apollo of Tenea, 396; sculptures from the Aegina pediments, 408–427; head of a warrior, Roman copy, 430; Roman copy of Nike balustrade reliefs, 552; athlete pouring oil into his hand, 563; bust of Athena, 573; bronze head of an athlete, 600; Diomedes, so called, statue, 610; Eirene with the infant Ploutos, 681; Aphrodite of Knidos, copy, 698; Ilioneus, so called, 714; head of an athlete, 764; female head, from Ostia, 767; the Barberini Faun, 830; boy struggling with a goose, 849; head of a youthful satyr, 857; wedding procession of Poseidon and Amphitrite, 871.

NEW RATHAUS. Details, 1855–1858.

MURANO

CHURCH OF SAN DONATO. Details, 1411, 1412.

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Relief of King Cyrus, 181.

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Lions over the gate, 341.

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CATHEDRAL OF ST. PIERRE. Detail from the tomb of Duke François II of Brittany, by Colombe, 2482.

NAPLES

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Statuettes: cupids or genii, 1060–1064; satyrs bearded, 1065–1068; young satyr leaping, 1069; Athena, 1113; Hermes seated, 1120; Aphrodite unfastening her sandal, 1133; young Herakles, 1143.

Busts: Farnese Hera, 592; Seneca, so called, 1019; unknown portrait, 1020; archaic, of Apollo, 1021; Dionysos, 1022; a youth, 1023; ditto, Polykleitan type, 1024; an Amazon, 1025; the Doryphoros, 1026; male portrait, called Archytas, 1027; called Herakleitos, 1028; called Demokritos, 1029; a youth, 1030; called Ptolemy Alexander, 1031; called Ptolemy Lathyros, 1032; called Ptolemy I Soter, 1033; called Ptolemy Philadelphos, 1034; called Berenice, 1035; called Sappho, 1036; a youth, originally wreathed, 1037; of Scipio Africanus (?), 1038; called Sulla, 1039, 1040; of Demosthenes, 1041, 1042; of Metrodoros, 1043; called Agrippina, 1044; of Epicurus, 1045, 1046; of Hermarchos, 1047; of Zeno, 1048.

Reliefs: grave stele, of deceased with his dog, 458; Dionysos received by Ikarios, 874; Dionysiac procession, 878; scene from a comedy, 886.

Miscellaneous: herma of Herodotos and Thucydides, 778; lamp stands in the form of a Silenos, 1173, 1174; table-leg from Pompeii, 1347; Roman candelabrum, 1354.

NAUMBURG

CATHEDRAL. Capital, 1523.

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MAISON CARRÉE. Section of a Roman frieze, 1308.

NUREMBERG

CHURCH OF ST. LORENZ. Model of the rose window, 1846; the Seven Joys of the Virgin, by Veit Stoss, 2550 A–G.

CHURCH OF ST. SEBALD. Small group of the Madonna and Child, by Godl, 2541; relief of the Betrayal of Christ, by Veit Stoss, 2552; monument of St. Sebald, by Peter Vischer, 2555.

FRAUENKIRCHE. Kneeling angels, by Veit Stoss, 2548, 2549.

THE GÄNSEMARKT. The "little gooseman," by Labenwolf, 2545.

GERMANIC MUSEUM. Knockers, 2156–2158; Fourth and Seventh Stations of the Cross, by Adam Krafft, 2543, 2544; the Rosary, by Veit Stoss, 2551; effigy of a Saint, by Veit Stoss, 2553; the Nuremberg Madonna, statue by Peter Vischer the younger (?), 2561.

LANDAUER MONASTERY. Lock of a door, 2159.

PRIVATE HOUSE IN THE BINDERGASSE. Statue of the Madonna and Child, by Adam Krafft, 2542.

RATHAUS. Fragment of the railing by Peter Vischer, formerly

here, 2155; statuette of Apollo, by Hans Vischer, 2562.
THE ST. JAKOBS-KIRCHE. Pietà, group, Nuremberg school, 2563.
MISCELLANEOUS. Lock of a door, 2154; relief of the Forge of St. Eligius, by Veit Stoss, 2554.

OLDENBURG

Knocker, 2160; panels, 2161, 2162.

OLYMPIA

MUSEUM. Statues: pediment of the Treasury of the Megarians, 401; pediment groups from the Temple of Zeus, 468, 469; Nike of Paionios, 601; Hermes of Praxiteles, 691.
Statuettes: a Eumenid holding a serpent, archaic, 391; Zeus standing, 1073; Zeus hurling a thunderbolt, 1075; Apollo, 1076, 1077; Artemis, archaic, 1087; Aphrodite, archaic, 1088; a youth reclining, 1093; a warrior, archaic, 1094; ditto, 1096; Diskobolos, archaic, 1099; female figure as a mirror support, 1102.
Busts: Hera (?), with a crown, archaic, 392; fragmentary female head (Hera ?), archaic, 393; Zeus (?), bearded, from the Temple of Zeus, 405; a bearded warrior, archaic, 406; small head of Aphrodite, 709.
Reliefs: bronze, of an archer (Herakles ?), 404; fragments of metopes from the Temple of Zeus, 470–474.
Miscellaneous: griffin's head, bronze, 1103; antefix, a Gorgon's head, 1182; waterspouts in the form of lions' heads, 1188–1194; Lesbian moulding, 1226; terracotta antefixes, 1377.
PALAESTRA. Section of a Doric capital, 1259.
PELOPION. Section of a Doric capital and anta, 1231.

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TREASURY OF MINYAS. Fragment, 345.

OUDENAARDE

TOWN HALL. Details from the door of the Council Chamber, 2179 A–J.

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ASHMOLEAN MUSEUM. The Oxford bust, 770.
CHAPEL OF ALL SOULS' COLLEGE. Choir-stall seat, 1906.

PADUA

CHURCH OF SANT' ANTONIO. Sculptures from the altar, by Donatello, 2282 A–L.
PIAZZA DEL SANTO. Equestrian statue of Gattamelata, by Donatello, 2281.

PAGNY

CHÂTEAU. Frieze from the Chapel, 2062; details from the tomb of Jean de Vienne, 2063 A–C.

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ABBEY CHURCH OF ST. DENIS. Details, 1745–1747; choir stall from the Château of Gaillon, 2064.
ABBEY OF ST. MARTIN DES CHAMPS. Details, 1759–1761.
ARC DE NAZARETH. Panels, 2065, 2066.
BIBLIOTHÈQUE NATIONALE. The Paris cameo, 1017; (?) statuette of Athena, 1112; of Hermes, 1118; of a satyr or young Pan, 1148; of Kephalos sitting on a rock, 1154; of a warrior, 1159; of a Roman priest, 1160; of a tragic actor, Roman, 1164; waterspout in the form of a lion's head, fifth century, 1187.
ÉCOLE DES BEAUX-ARTS. The "Minerva Medici," 567; section of a Roman frieze, 1306; relief from a Roman door-post, 1319; terracotta relief of two winged lions, Roman, 1373; Gothic details from the Hôtel de la Trémouille, 1748–1755; panel from the Château d'Anet, 2049; column from St. Père, Chartres,

2067; capitals from the tomb of Philippe de Comines, 2068 A, B; details from the Château of Gaillon, 2070–2075; detail of a jamb, 2069.

Hôtel Villacerf. Detail, 2076.

Hôtel de Ville (old). Head of Medusa from a door panel, 2094; detail from a window frame, 2095.

House by Vaugirard. Capitals, 2092, 2093.

Louvre. Ancient. Statues: from the Palace of Gudea, at Tello, 101–104; Hera (?) from Samos, 350; Apollo of the Mantuan type, 465; Minerve au Collier, 534; Venus Genetrix, 568; Athena from Velletri, 572; Borghese Achilles or Ares, 605; Aphrodite of Arles, 695; torso of a satyr, after Praxiteles, 703t Artemis of Gabii, 706; Venus of Melos, 745; Apollo resting, 757; young Gaul, kneeling, 786; Nike of Samothrake, 809; Artemis of Versailles, 814; Aphrodite in the bath, 816; Silenos and the infant Dionysos, 829; the Borghese warrior, 846; portrait of a Roman, 967; portrait, restored as Augustus, 970; a Roman girl, 978.

Statuettes: Zeus, 1107, 1108; Ares, 1117; Hermes, 1119, 1121; Hermes with the infant Dionysos, 1122; Aphrodite arranging her hair, 1130; Aphrodite, 1131; Aphrodite arranging her hair, 1135; Herakles, 1142; Herakles wreathed with poplar, 1144; a satyr, 1149; (?) a child, Roman period, 1162.

Busts: male portrait heads from the Palace of Gudea, 105, 106; Aphrodite, 715; Alexander the Great, "Azara" bust, 904; Marcus Vipsanius Agrippa, 972; Zeus, archaistic, 993.

Reliefs: friezes from the Palace of Artaxerxes II, Mnemon, at Susa, 197, 198; Phoenician slab from Arad, 214; ditto from Byblos, 215; Phoenician stele from Hadrumetum, 216; metopes and friezes from the Temple of Assos, 357–361, 363–368; Agamemnon and heralds, archaic, from Samothrake, 371; Apollo and the Nymphs, Hermes and the Graces, from Thasos, 451; fragments of metopes from Olympia, 472, 473; metope from the Parthenon, 521; slab from the Parthenon frieze, 530; stele of Philis, 617; stele of Archedemos, 652; detail from a Roman frieze, 1307; satyrs drinking from a basin, 1362; two genii holding a garland, 1363; figure of Victory among arabesques, 1364; a man giving drink to two monsters, 1366; heads among scrolls and palmettes, 1370; palmettes and scrolls, 1371.

Miscellaneous: Egyptian sarcophagus found at Sidon, 45; fragment of threshold from the Palace of Sargon at Khorsabad, 145; capitals from Cyprus, 211–213; Borghese altar, 994; vase of Sosibios, 1002; the Borghese vase, 1003; round altar with reliefs, 1008; candelabrum with maenads, 1013; handle of a jug, a youth holding lions, 1104; half of a Doric capital, from Assos, 1178; leg of a bed, from a grave monument, 1248; entablature from a Roman temple at Byblos, 1303; candelabrum from a Roman frieze, 1317; a Roman funerary cippus, 1337; Roman table-leg, 1348; terracotta antefix, 1376; terracotta antefixes, Etruscan, 1378.

Louvre. Renaissance. Statues: bound captives, by Michelangelo, 2317, 2318; the three Graces, by Pilon, 2494.

Statuettes: model for David, by Donatello, 2300; Abundance, by Prieur, 2499.

Busts: Filippo Strozzi, by Benedetto da Maiano, 2245; the "femme inconnue," by Laurana, 2312; the young St. John the Baptist, by Mino da Fiesole, 2344; a young woman, Florentine school, 2408; head of the statue of Diana by Goujon,

2484; a young man, helmeted, by Antoine Juste, 2492; Charles IX, by Pilon, 2495; a child, called Henri IV, by Pilon, 2496; François I, 2503.
Reliefs: a Roman, by Donatello, 2296; the Christ Child, by A. Rossellino (?), 2395; St. George and the Dragon, by M. Colombe, 2481; water nymphs from the Fontaine des Innocents, by Goujon, 2485 A–D; Valentine Balbiani, from her tomb, by Pilon, 2497; reliefs from the tomb of Henry, Duke of Longueville, by Anguier, 2504 A–D.
Miscellaneous: details of a chimney-piece from the Château of Villeroy, 2082 A–G; panels from the Campana Collection, 2083–2085; tomb of Philippe de Chabot, 2502.
Architectural details: capital from the façade, 2077; reliefs over a window, by Jean Goujon, 2078; detail of a wainscot, 2079; door panels, 2080 A–C; tablet in the Hall of the Caryatids, by Jean Goujon, 2081.
LUXEMBOURG. Statue of St. John the Baptist as a child, by Dubois, 2601; statue of a Florentine singer, by Dubois, 2602.
THE MADELEINE. Detail of the door, 2108.
MUSÉE CARNAVALET. Relief of a lion from the façade, 2086; masks, forming key-stones, 2087, 2088; lion's head, 2089.
MUSÉE DE CLUNY. Altar front from the Abbey Church of St. Germer, 1787; knockers, 2090, 2091; bronze model of Cupid, by Goujon, 2489.
NOTRE-DAME. Model, 1723; sculptural details, 1724, 1726, 1733, 1734; architectural details, 1727–1732, 1735–1744; ornamental hinge, 1725.
PALAIS DE JUSTICE. Corbel, 1756.
PLACE DU PANTHÉON. Le Penseur, by Rodin, 2607.
SAINTE-CHAPELLE. Details, 1757, 1758.
THÉÂTRE FRANÇAIS. Bust of Rousseau, by Caffieri, 2505; head from the statue of Voltaire, by Houdon, 2506.
PALAIS DES TUILERIES. Details from the façade, 2096–2099; group of a lion crushing a serpent, by Barye, in the Garden, 2600.
IN PRIVATE POSSESSION. The Laborde head from the Parthenon, 493; archaic statuette of Athena, 1086; small group of athletes wrestling, 1157; terracotta relief of a sphinx, 1368; bust of a child, by Desiderio, 2271; relief of St. John adoring Christ, by Desiderio, 2278; Madonna and Child, by A. Rossellino, 2385; boy on a globe, by Verrocchio, 2401; models for the panels of the Signs of the Zodiac, by Goujon, 2486 A–L; head of a cherub, by Pilon, 2498.

PASARGADAE

Relief of King Cyrus, 181.

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THE CERTOSA. Panels on the façade, 2017, 2018; window frame, 2019; capital, 2020; spandrels from the Great Cloisters, 2021; relief portraits of Dukes and Duchesses of Milan, by Briosco, 2413; bust of Caterina Visconti, by Briosco, 2414; end of the monument and bust of Gian Galeazzo Visconti, 2417 A, B; busts of Lodovico il Moro and Beatrice d'Este, by Solario, 2419 A, B.

PEIRAIEUS

MUSEUM. Grave relief, 642; stele with a sepulchral banquet, 646; infant Ploutos, from a group, 682.

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GREAT HALL OF XERXES. Frieze representing deputations with offerings, 185; frieze of officials with flowers, 186.
HALL OF THE HUNDRED COLUMNS. Relief of Xerxes (?) under a canopy, 187.
PALACE OF DARIUS. Relief of a royal bodyguard, 182; a king

stabbing a lion, 183; a king stabbing a monster, 184; inscription of Xerxes, 188; reliefs from a stairway, 189.
SOUTHEAST PALACE. A king stabbing a monster, 190.
MISCELLANEOUS. A lion from the frieze of a royal tomb, 191; base of a column, 192.

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TEMPLE OF APOLLO. Fragment of an Ionic capital, 1227.

PISA

BAPTISTERY. Statuettes from the pulpit by Niccolò Pisano, 1809 A, B.
CAMPO SANTO. Colossal vase, Neo-Attic, 1006; bust of Isotta da Rimini, so called, Florentine school, 2409.
CATHEDRAL. Detail of an altar by Stagio Stagi, 2022.

PISTOIA

CHURCH OF SAN GIOVANNI FUOR CIVITAS. The Virgin visiting St. Elizabeth, by Luca della Robbia, 2374.
OSPEDALE DEL CEPPO. Visiting the Sick, and Feeding the Poor, reliefs by the della Robbia school, 2378 A, B.

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